

MOTION PICTURE HERALD

*EXPANSION PLANS SHOUT
SCREEN'S FAITH IN FUTURE*

*A Showman Answers Industry
Problems with Action Plan*

*TRADE HEEDS TRUMAN CALL
FOR DEFENSE MOBILIZATION*

*Washington's View on What
the Emergency Will Bring*

— On the Horizon

REVIEWS (In Product Digest): PAGAN LOVE SONG, THE MAN WHO CHEATED HIMSELF, THE COMPANY SHE KEEPS, CALIFORNIA PASSAGE, STAGE TO TUCSON, SIERRA PASSAGE, OPERATION X, LIGHTNING GUNS, ONE TOO MANY, KING OF THE BULLWHIP, AGAIN . . . PIONEERS

Entered as second-class matter January 12, 1911 in the Post Office, at New York City, U. S. A., under the Act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 15 cents. All contents copyrighted 1950 by Quigley Publishing Company.

DECEMBER 23, 1950

M-G-M's
"KING
SOLOMON'S
MINES"
Technicolor

M-G-M's
"THE
MAGNIFICENT
YANKEE"

M-G-M's
"PAGAN
LOVE
SONG"
Technicolor

M-G-M's
"KIM"
Technicolor

HAPPY NEW YEAR



M-G-M's
"ROYAL
WEDDING"
Technicolor

M-G-M's
"RED
BADGE
OF
COURAGE"

M-G-M's
"ACROSS
THE
WIDE
MISSOURI"
Technicolor

M-G-M's
"MR.
IMPERIUM"
Technicolor

FROM M-G-M!

1951
is the
year of
"QUO
VADIS"

**EVERY TURN IN THE ROAD
THE END OF THE LINE
FOR ANOTHER
VICTIM OF THE
TRI-STATE
GANG!**

NO FACTS
BARRED! THE
STORY OF THE
COLD-BLOODED
KILLER-MOB
THAT PACKED
THE CRIME-FILES
OF THREE STATES
WITH TERROR!



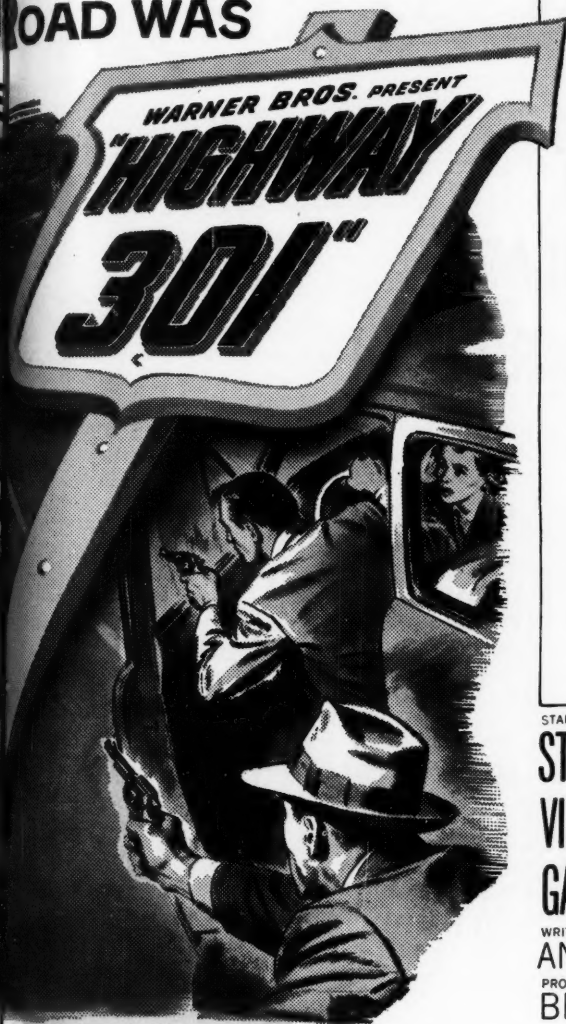
**From one
end of the
country to
the other**

**HIGHWAY 301
IS PAVED WITH GOLD!**

**BREAKTHROUGH NOW!
WEST POINT STORY NOW!
DALLAS NOW!
COLOR BY TECHNICOLOR
HIGHWAY 301 NOW!
OPERATION PAC**

THE ROAD WAS

NE



LEGENZA
The head man!



PHILLIPS
College boy
killer!

They
brass-
knuckled
a thousand
mile scar
across the
map of
America!



FRENCHY
The Come-On
gal!



MAIS
A delinquent
who grew up!



BROOKS
The mob 'shill'!

STARRING

STEVE COCHRAN
VIRGINIA GREY
GABY ANDRE

WRITTEN AND DIRECTED BY
ANDREW STONE
PRODUCED BY
BRYAN FOY



It's an
**ACTION
SENSATION!**

It's an
**EXPLOITATION
SENSATION!**

It's a
**BUSINESS
SENSATION!**

Mr. Showman:
**Don't let this one
catch you napping!**

STANLEY, BALTIMORE PALACE, DANBURY

MARYLAND, HAGERSTOWN GARDE, NEW LONDON

GRANBY, NORFOLK STANTON, PHILADELPHIA

COLONIAL & NATIONAL, RICHMOND

CAPITOL & ART, SPRINGFIELD, MASS.

WARNER, TORRINGTON STATE, WATERBURY

WARNER & AMBASSADOR, WASHINGTON

CAPITOL, WILLIMANTIC WINSTON, WINSTON-SALEM

BLUEBIRD, PETERSBURG, VA. ROANOKE, ROANOKE

RIALTO, DANVILLE NATIONAL, GREENSBORO

PACIFIC NEXT!
STORM WARNING NEXT!
THE ENFORCER NEXT!
a UNITED STATES picture

WARNER BROS!

THE
MOST
POPULAR
GUY AROUND!

11,524 DATES FOR CHRISTMAS

*He's bringing Holiday Cheer
to Happy Showmen
everywhere, with:—*

**FOR HEAVEN'S SAKE
THE MUDLARK**

AMERICAN GUERRILLA
in the Philippines *TECHNICOLOR*

ALL ABOUT EVE

I'LL GET BY *TECHNICOLOR*

MISTER 880

MY BLUE HEAVEN *TECHNICOLOR*

There's No Business Like **20** *Business!*
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 181, No. 12

December 23, 1950



A Letter to Santa



Well, Santa, this has been a year!
What a year! And what a week!
We know just how you feel. Dead-tired. It is easy to understand why you're glad Christmas comes only once a year.
Still, in a real way, it is too bad that Christmas does come only once a year. There are so many things to ask for. The Christmas spirit is with us for such a short time.

We know it's pretty late for a letter—your bag must be almost packed now—yet there is so much we need and would like to have.

The first thing we ask for is what all men want, except a few inhuman beings that do not deserve to be called men. That is peace. You understand, Santa, not an uneasy, Cold War peace, but lasting peace founded on justice and love. What we really want is the peace proclaimed by the angels on that first Christmas morning: "Glory to God in the highest, and on earth peace to men of good will."

Yes, Santa, we know that that kind of peace depends on the men of good will and not on those with base motives.

And so until our enemies change their motives and cease their aggressions and violations of human liberties, please make our country strong in arms and will. We need planes, tanks, guns and ships and, more than all these material things, we need trained and resolute men and women.

We should have stormy weather friends abroad who will not shrink from defending their country's honor and their own personal happiness. Life is precious—it is not to be vainly sacrificed. But it is well worth dedicating to a good cause. And no cause is better than defense of right against tyranny.

None of us wants war but don't think of giving us any gift of appeasement. There is no place here for that. Bury it deep in the ice of the North Pole.

When it comes to our own motion picture business, let us have the great twin gifts of entertaining an increased number of patrons with even better films. People and pictures. That's what we require.

Let there be pictures of every type. We want to please patrons of every taste. With all the troubles in the world, make sure there is a generous number of warm, light and humorous pictures. Santa, we don't need to tell you not to forget the romances. Theatres must also have drama, melodrama and the hard-riding Westerns. Let there be, in proper measure, fables for the children and significant features for the very mature.

During 1951 our motion pictures will have the additional job of entertaining members of the armed forces at home and abroad. Workers, too, tired from the extra hours of labor in defense production will need good pictures.

Within the business, if it is not asking too much, let us have pictures made, distributed and exhibited on a fair basis. Let each necessary branch have an equitable share of the profits.

It would be a great blessing for the industry's own well being, Santa, if you could do something about giving a helpful hand

to COMPO. You know about our united industry council and how important it is.

And then, too, couldn't we do with less court action and more conciliation? Certainly no one should be asked to waive his rights to a square deal. But we would appreciate less name calling and more across-the-table negotiation. And less pessimism and more realistic optimism.

Santa, give us—as an industry and as individuals—the strength to do our job well amidst the cares and worries of our times. Let fear be kept in check by reason. Let the companionship of our men at arms teach us on the home front a lesson of toleration.

A Merry Christmas and a Happy New Year to you, Santa, and to your helpers everywhere.



What Price Television?

DR. Vannevar Bush, president of the Carnegie Institution of Washington and wartime director of the Office of Scientific Research and Development, on Monday made some very disquieting comments about television vs. radar in a syndicated article distributed by NEA Service.

Pointing out that in his opinion we have not been giving due attention to important aspects of defense, Dr. Bush said, "We have built a great television network. At the same time, Russia has been building much more of a radar defense network. I realize the value of a TV network. It means enormous power in conveying to the public important events of the day. What I am saying is that in the past five years we have built a TV network and that we have not built a radar network. I think we had better get busy."

In another time and place, emphasis was on the slogan "Guns or Butter." Washington now faces the question of more television or more radar. There may be no doubt that at least for the next several years the answer will be more radar.

The motion picture industry may be thankful now and in the future that its development and progress have not been at the risk of any vital national interest. While responsibility for encouraging the development of television in recent years rests with the Government, still those in that industry would feel the public opinion effects if a serious mistake has been made.



What's Right With the Movies

THE other day Mr. Max E. Youngstein, Paramount vice-president in charge of advertising, publicity and exploitation, at a luncheon in Philadelphia honoring Mr. William Goldman, explained "What's Right With the Movies." Defending the industry from uninformed critics, he said, "We do not ask for special consideration. We do not want you to use any basis of judgment regarding our industry than we would ask you to use for any other. Give us the same fair treatment, that is all we ask."

The industry is entitled to the consideration from the press and public urged by Mr. Youngstein. Equal treatment with other great American industries is due to the film business.

Letters to the Herald

Good Judgment

TO MARTIN QUIGLEY:

May I compliment you upon the forthrightness and good judgment of your editorial on "Born Yesterday" in the December 9 HERALD?

I can see the dawning of a new era of industry pride as a result. It should exemplify to exhibitors, distributors and producers the value of unified consideration, each for the other. Our business grows in stature when any segment resents an injury to another—and likewise grows in power and in public respect.

Such internal consideration can rescue us from all of our legislative, our competitive and our external impediments.

It makes sense to protect a fine industry by rising above petty distrust and jealousies and pulling together.

As business men we must learn to better take care of our investments. Why not a Theatre Owners' Chamber of Commerce forum and round table type of collaboration, with honest purpose, embracing all elements of show business, to end these weakening internecines and to stop our self-destruction? —MORRIS LOEWENSTEIN, President, Theatre Owners of Oklahoma, Inc., Oklahoma City, Okla.

To Be Complimented

TO MARTIN QUIGLEY:

I have read with a great deal of interest your editorial of December 9, "ITOA Resolves."

You are to be complimented on your point of view both as it relates to the fair and friendly act on the part of ITOA as well as your outspoken testimonial concerning Herman Robbins and the company of which he is president.—WILLIAM F. RODGERS, Vice-President in Charge of Distribution, Loew's, Inc., New York, N. Y.

This refers to an ITOA of New York resolution decrying the anti-trust action instituted in Pennsylvania against National Screen Service. "Mr. Robbins, for more years than his vigor of mind and body bespeak, has been a leader in this industry in all matters pertaining to the betterment of the business," the editorial stated.

Do Something!

TO THE EDITOR:

Every time two distributors get together to find out what's wrong with the picture

"More Than Twice As Valuable"

"At this time of renewing my subscription to *Motion Picture Herald* I wish to say that your recently added feature, The Film Buyer's Rating, has made your publication more than twice as valuable to me, and I believe also to all others who use these figures as a guide when buying product.

"It is the most reliable source of information on performance I have ever used and feel it has already earned many dollars for us. Instead of being the opinion of just one exhibitor, as are many reports, it is an accurate cross-section of many performances and to date has not gone wrong on one single picture which receives a good rating on this valuable page.

"Thank you for this feature along with all others of your publication."—J. M. OBERHOLTZER, Midlin Theatre, Midlin, Pa.

business, they invariably wind up with the startling discovery that the exhibitor is entirely to blame. They seem to think that if the exhibitor would only exert more energy on selling the picture and less on his concession business everything would be lovely. The popcorn business seems to be the number one sore spot as far as the distributor is concerned and, until he can figure some way to get his cut, it will remain so.

In a small town, with three or four changes per week, the exhibitor cannot afford to go over his advertising budget to any great extent on any one picture. He would be willing to do extra advertising if the distributor would share the expense (after all, he's paying 40 and 50 per cent rentals) but try to get a distributor to share in the extra advertising.

Twentieth Century Fox's "Movies Are Better Than Ever" campaign was a step in the right direction, but after all, one company cannot carry the ball for the whole industry. Several competitive distributors even went so far as to belittle Fox in the trade paper advertising and announced that they were selling product—not slogans! The return on "Cheaper By the Dozen" alone proved the effectiveness of the "Movies Are Better" campaign.

And now they are squawking about tele-

vision. Sure, TV is hurting the box office and will continue to do so as long as we sit back and do nothing about it. Why don't the distributors get together and put on a big national advertising campaign like the televisioners? The motion picture industry is supposed to have the best advertising and publicity talent in the nation, and yet we let a mere babe in swaddling clothes come along and put us in the shade. Who has not noticed the very intensive build-up the TVers instigated for their fall programs, culminating in full-page newspaper advertisements, shaming parents into buying television sets? On the other hand, who has paid particular attention to the shopworn, outmoded movie ads in the national magazines and the few lines in the newspapers giving the program for the local movie house?

Let's do something about business before it is too late! Get some new ideas in advertising layouts; fill the magazines and newspapers. Go on the radio with a half-hour nightly program from Hollywood, plugging movies in general; we have the best talent available. Stop cussing television—use it; we have the medium already, in trailers. Why don't the distributors use trailers on television? Plug coming attractions with more screen teasers, plug them in shorts and in features. Get together, distributors. If you can generate some enthusiasm you will find the exhibitor ready to pitch in and help. The extra dividends will more than take care of the extra expense, and maybe even the lowly exhibitor can make a dollar or two on something other than popcorn.—F. W. DAVIS, Davis Theatres, Morganton, N. C.

Popular Corn

TO THE EDITOR:

Horse and dog pictures are failing badly at the box office as there are too many of this type. Chiller-dillers like "The Monster," etc., do not draw. We need more two-reel slapstick comedies like Columbia and RKO Radio make.

Would like to see a few more each year like "Mighty Joe Young," hillbilly pictures like "Hollywood Barn Dance." While corny, these films still draw well.—Terre Haute, Ind. Exhibitor.

To Make 'Em Click

TO THE EDITOR:

Conclusion still stands: to give the public good, clean movies with average appeal and the turnstiles will click.—Cincinnati, O., Exhibitor.

MOTION PICTURE HERALD

December 23, 1950

INDUSTRY factors shout faith in future with big dollar sign Page 13

SHOWMAN analyzes our problems and offers a blueprint for action Page 14

TRADE forms ranks, and awaits marching orders in emergency Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

KIRSCH asks distributor assistance in Chicago exhibition problem Page 21

SAM PINANSKI, exhibitor leader, never too busy to help Page 24

UNITED Paramount reports \$11,560,000 earnings in 11 months Page 24

RANK scores British Government's financial policy on industry Page 26

ARBITRATION procedure settles two exhibitor-distributor arguments Page 27

WARNERS and Government reach agreement on a consent decree Page 27

EXCHANGE union concludes pact with majors, with wage increase Page 27

EQUIPMENT manufacturers to meet with NPA officials January 10 Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

BOULTING scores Government control of British production Page 36

SERVICE DEPARTMENTS

Confection News Page 36

Film Buyer's Rating Page 44

Hollywood Scene Page 34

In the Newsreels Page 36

Managers' Round Table Page 39

People in the News Page 26

Short Product at First Runs Page 38

What the Picture Did for Me Page 37

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 633

The Release Chart Page 635

Development and trends that shape the motion picture industry's future.

Special Washington Report:

► The World War II days are on their way back. In fact, the currently-developing emergency may make the old days look like a picnic. That's the consensus of most Washington observers. For the film industry, it means this:

► On the bright side, business will probably get better. More people will need recreation and diversion from the cares of the day. Television, one of the industry's biggest headaches, will get a severe setback, with new set production cut back more and more each week and with the freeze on new stations continuing. Despite higher taxes, consumers will have more to spend on entertainment, as autos, TV sets, washing machines and other consumer durables become tighter.

► For the moment, too, there'll be no price or wage controls on the film industry. The Defense Production Act, which gives the administration authority to control most wages and prices, exempts theatre admission prices and film rentals. It is doubtful if the administration would take the trouble to fix "fair standards" for these items, to be adhered to voluntarily. Not only would it be an extra burden and a rather needless one, since theatre prices are not contributing to the inflationary trend, but it would be a pointless one, since there would be no power to back up the administration's threat that if "you don't observe the standard voluntarily, we'll put on mandatory controls." Even should the Administration think it worth while to try to get Congress to change the law to include admission and rentals, such a change would take several months.

► The emergency also means more work for the industry in entertaining troops, helping the various Government bond drives and other public appeals, and generally taking

part in the "public contact" phases of the defense program.

► Also on the bright side for the moment is the fact that price controls seem most imminent for the steel, non-ferrous metals and other raw materials going into the cost of construction and equipment used in theatres. Mounting building and equipment costs may thus be checked. Controls may even extend to the equipment field.

► On the other hand, there is the question of just how much building will be allowed and how long equipment and rawstock manufacturers will be able to produce for the film industry at current levels.

It is hard to see, many observers say, how the National Production Authority can keep on for very long being so liberal in granting "hardship" appeals on theatre remodeling and construction. The stepped-up defense production means increasing material shortages in non-defense industries, means ever-increasing cutbacks in non-defense use of critical materials, and—in the not too-distant future—complete government allocation of materials and production.

Just recently, for example, film makers told the National Production Authority that a shortage of methylene chloride threatened the output of 35 mm safety film. NPA officials are trying to help, and it is hoped that some of the worst shortage will be over when one particular phase of the defense program—a phase which cannot be revealed but which should not last too long—is over. However, this is typical of the problems that will be cropping up from now on more and more frequently.

► The film industry, along with all other industries, will be hard hit in two more respects—taxes and manpower. Congressmen and Government officials agree that the pending excess profits tax bill is mild compared to what can be expected next year in the way of increased corporate and individual tax rates. As for manpower, the real pinch will begin to be felt in the spring, as the expanding armed services and better-paying defense jobs begin to drain off workers from the industry.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kohn, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FIancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



ANNOUNCING a new firm, Lopert Films Distributing Company. At the scene in New York last week are the principals, above: Morris Helprin, United States representative for Sir Alexander Korda; Maurice Maurer, managing director of theatres for City Investing Company; Ilya Lopert, the new unit's president; Robert Dowling, its board chairman, and president of City Investing; and Arthur Krim, a director. Lopert Films will distribute quality British, Italian, and Hollywood product.

HARRIS B. WYNN, JR., is the new president of the Colosseum of Motion Picture Salesmen of America, which met recently.



A GAY WHITE WAY is planned for Philadelphia, by the group above: William Goldman, exhibitor; Ralph Kelly, president of the Chamber of Commerce; Max E. Youngstein, Paramount advertising-publicity chief, who lent counsel to Philadelphia business men sponsoring a brighter theatre district; and Samuel H. Rosenberg, director of public safety.

ROY BOULTING, co-producer of "Seven Days to Noon," spoke out against governmental rule of the British industry during his New York visit. See page 36. Mr. Boulting attended the American premiere Monday night at the Trans-Lux 52nd Street Theatre.



HOWARD LE SIEUR on Friday was to resign as United Artists' advertising-publicity director and on January 1 will assume the same position at Eagle Lion Classics. Mr. Le Sieur, long experienced in films, was with United Artists for 15 years.



By the Herald

CHARLES B. McDONALD retired from the industry last week, and will make his home in Hollywood—Florida. Mr. McDonald entered the industry in 1911, while with the U.S. Army in the Philippines. He then worked with Charles Pathe, filming China. He sold film for Fox, then went over to Fox Theatres. From 1920 to 1929, he operated B. S. Moss' Broadway Theatre, and supervised the Cameo and Jefferson, all in New York. He also installed sound equipment at RKO theatres. In 1929, he became a district manager for that circuit. More recently he had been in its labor relations department.



MARKING THEIR 50TH WEDDING ANNIVERSARY. The camera catches Mr. and Mrs. Sal Adorno, of Middletown, Conn., in a great moment. Mr. Adorno owns the Palace Theatre in that town, and has been in the business of showing film in his state for 40 years.

FILIPPO DEL GIUDICE, European producer and former manager of J. Arthur Rank's Two Cities Films, is in New York to attempt formation of a company to present selected foreign films to Americans. He has rights to eight.



By the Herald

TRIBUTE, right, without speeches. S. H. Fabian, standing at left, presents New York Mayor Vincent Impellitteri a gavel and sentiments of the city's showmen, at a midcentury banquet Monday evening in the Hotel Astor. The Mayor, only speaker of the evening, was assisted by Bob Hope.



By the Herald

PARK AVENUE prank, for public pause and pleasure. Plasterers, plumbers, and painters renovating Walter Reade's Park Avenue Theatre, New York, as they arrived in somewhat formal attire. The house reopened Thursday evening, after a campaign to attract a special, social clientele. It has divan seats, and also will have a plushy bomb shelter.



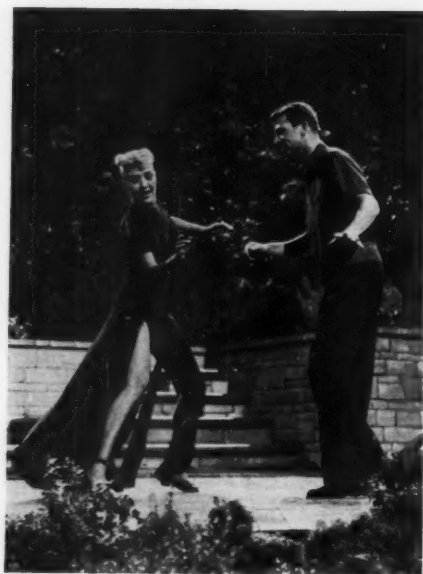
By the Herald

FRED SCHWARTZ is the speaker. The head of the Century circuit, New York, has been calling together at luncheon-afternoon meetings the New York circuit heads, to discuss ways of bettering business and coping with the war emergency. With him are Edward Rugoff, of Rugoff and Becker; Leslie Schwartz, of Century; and Emanuel Frisch, of Randforce.

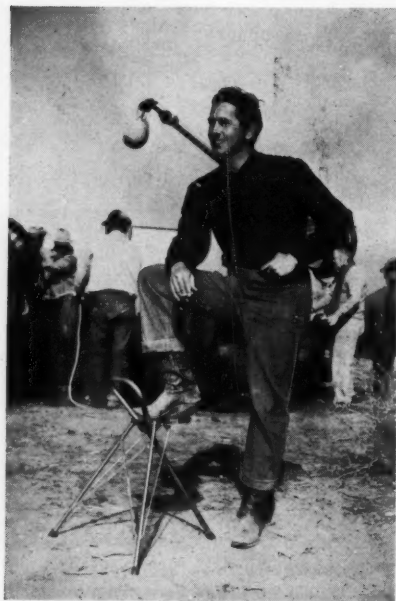


MERRY CHRISTMAS from Susan Hayward, left, who stars with William Lundigan in 20th Century-Fox's Technicolor "I'd Climb the Highest Mountain," slated for a gala February world premiere in Atlanta.

THREE STARS—Lee J. Cobb, John Dall and Jane Wyatt, above, take time out on the set of Jack M. Warner's first independent production, "The Man Who Cheated Himself," which will be released by 20th Century-Fox next month.



TEAMWORK between Betty Grable and Dan Dailey on the set of "Call Me Mister," a bright, tuneful Technicolor musical adapted from the Broadway stage hit, and packed with entertainment.



TYRONE POWER waits his turn before the cameras for "Rawhide," an exciting Western set for action grosses. Susan Hayward also stars.



RAVE REVIEWS for the Technicolor epic, "Halls of Montezuma," hail it as "geared for solid business in all runs." Above, Richard Widmark and Marion Marshall on their way to the set of the film, which will world premiere January 4 at the New York Roxy.

(Advertisement)

SHOUT FAITH IN FUTURE WITH BIG DOLLAR SIGN

Fox to Spend 200 Million; Goldenson Optimistic; Republic Expanding

by FRED HIFT

The industry's faith in itself, its product and its future has been restored.

Announcements from various companies this week indicated that much not only in terms of optimistic statements, but also with plans for specific dollar-and-cents expenditures for pictures and their exploitation.

In Hollywood, Herbert J. Yates, president of Republic Pictures, announced a \$2,000,000 expansion program for his company not only in the U. S., but also in Britain and Eire where, on January 1, Republic begins to run its own distribution and selling organization.

In Chicago, Al Lichtman, vice-president of Twentieth Century-Fox, said 20th-Fox planned to spend a whopping \$200,000,000 on the production and promotion of films for release in 1951 and 1952. At the same time he blamed double features for the current box-office decline.

In New York, MGM announced plans for "an aggressive" campaign in its pressbooks to sell the motion picture screen as bringing the public the greatest and the best in entertainment. Exhibitors will get eight slugs of two different sizes reading: "Only A Motion Picture Screen Can Present A Show Like This."

Also in New York, Leonard Goldenson, president of United Paramount Theatres, told his stockholders he saw the industry entering a period approximating "the conditions existing during the last war which so distinctly benefited the motion picture industry." The new theatre company's first year, he said, had been "a good year," all things considered,

The Yates announcement was issued following an executive conference at the studio at which the Republic president related the results of his six-month survey of business conditions both abroad and at home.

According to Mr. Yates, Republic plans to expend \$2,000,000 starting early in 1951. The money will be used for expansion and improvement purposes at the company's North Hollywood studios and for the acquisition of new physical properties in all exchange cities throughout the country.

Of the \$2,000,000, \$500,000 is to be spent in Great Britain and Eire. Republic already has established branch offices in London, Cardiff, Dublin, Belfast, Manchester, Glasgow, Newcastle, Liverpool, Birmingham and

WEITMAN OUTLINES ACTION BLUEPRINT

A comprehensive analysis of industry problems and detailed suggestions on how to solve them were contained this week in a report from Robert Weitman, vice-president of United Paramount Theatres, to Leonard Goldenson, UPT president. Mr. Weitman outlined a forceful program for tackling the job. Specifically he wants Better Pictures; More Advertising; Smarter Merchandising. The story is on page 16.

Leeds. The company will have a five-story British home office building in Soho Square, London.

Mr. Yates stated the reasons for going ahead with the program at this time. Said he: "Competition from TV and other counter attractions has levelled off, and with the present high quality of product people are finding their way back to the theatres realizing the self-evident truth that motion pictures still are and always will be their cheapest and best form of entertainment. That goes for individuals as well as the family group.

"I am convinced," he continued, "that one of the moving factors for the mounting return of ticket buyers is the powerful concentration on the 'point-of-purchase' exploitation which has been generated by producers. Personal appearances of stars at premieres have proved a great stimulant at the box office."

Industry executives are apparently taking a calmer view of television than they have in the recent past. In his Chicago announcement, Mr. Lichtman said: "Nothing can compare with the movies as popular entertainment. TV is new and tough competition. TV's popularity does not stem from its quality, but from the fact that it is free and convenient. TV is only a challenge for the industry to do a better job."

Mr. Lichtman had good news for exhibitors. Where Mr. Yates had stressed that Republic planned to put out all the 52 pictures originally announced for the current year, Mr. Lichtman said 20th-Fox would invest \$50,400,000 in 36 pictures which his company had scheduled for release in 1951. Another \$50,000,000 would be invested in pictures to be made in 1951 for release in 1952, and no less than \$75,000,000 to \$100,000,000 had been ear-marked for prints and advertising for these films.

With this bright note, Mr. Lichtman added a warning. "Distributors and producers cannot solve present problems by themselves," he said. "True we must make better pictures and create new screen personalities,

but the exhibitor must not expect Hollywood to handle all of the showmanship. You, the exhibitor, must do your part, not only by increasing advertising, but by making your theatres as attractive as possible and by careful programming. Single bills with good short subjects are the answer."

Attacks Double Bills As Cause of Decline

Mr. Lichtman then launched into a bitter attack on the double-bill policy, observing: "Double features are the main reason for the boxoffice decline in America today. As long as you play double bills, just that long you'll have bad pictures in your theatres. No producer can sell your theatres. No producer can sell you two good pictures for one bill week after week."

The announcement from Metro sets forth plans for "an aggressive campaign" in the company's pressbooks "to impress the fact that the scope and stature of the motion picture theatre screen makes it a medium that surpasses any other form of entertainment."

MGM, it said, "believes that an emphatic approach in advertising should be adopted by all companies and all theatres to keep the public aware of the superiority of the motion picture theatre screen."

In his message to stockholders of United Paramount Theatres, Mr. Goldenson said: "Our earnings this year are down from those of last year"—he had earlier reported an \$11,560,000 profit for the 11 months of 1950—"and it is my feeling that the decline in our business is primarily economic in character. Economic trends flowing from the gradual shift to a semi-war economy have diminished the amount of cash normally available for entertainment expenditures.

"As we develop a full war economy . . . the characteristics of the economic framework in which we operate will probably change. Like all Americans, we deplore this condition. Nevertheless, the trends may well continue. If they do . . . then this will tend to approximate the conditions existing during the last war which so distinctly benefited the motion picture industry."

Theatre Television Seen As Audience Bulwark

Of theatre television, Mr. Goldenson said it could "serve to bulwark our audiences and to attract new patrons."

In Detroit, Edward B. Arthur, general manager for Fanchon and Marco-St. Louis Amusement Company theatres, announced this week that the circuit's "Emphasis-on-Showmanship" campaign was two-thirds finished and had yielded most satisfactory results.

And in New York, top exhibitors met at the Hotel Astor for a discussion of plans for an area-wide cooperative promotional, institutional and community service program.

SHOWMAN ANALYZES OUR PROBLEMS AND OFFERS BLUEPRINT FOR ACTION

A DETAILED scheme outlining various basic steps aimed at the renaissance of "the fundamentals of Showmanship" and seeking a solution to the many problems now confronting the industry is contained in a report from Robert Weitman, vice-president of United Paramount Theatres, to Leonard Goldenson, president of the circuit.

In his comprehensive and positive survey of the status and the weaknesses of the industry, Mr. Weitman devotes considerable space to television and its potential and real impact on the affairs of the motion picture.

He couples this with a cry for a return to Showmanship—for better pictures, more honest advertising and smarter merchandising. He wants the industry to get up and fight TV and to exert all its persuasive power to regain the lost audience and make new friends among the new generation.

At the very outset, Mr. Weitman observes that "many of the points discussed and the suggestions made regarding them may appear elementary. That's fine with me, because the elementary facts are the ones I want to spotlight, along with some of the distracting, if less relevant and long-range factors.

"What I would like to urge, and beg, is a return to the elements of entertainment . . . the Fundamentals of Showmanship. It is my humble opinion that too many of us have lost sight of too many of them recently."

Before he goes into a discussion of television, which he terms "that hovering horror" of the industry, Mr. Weitman runs down the long list of competitors for the public's amusement dollar, including the seasons themselves. Commenting that after 30 years of fighting the "heat" enemy, air-conditioning finally ended that struggle, Mr. Weitman observes: "Even Nature could be conquered by exhibitors who had the will and the wit to solve some of their more pressing problems."

The report goes on to cite sports and special events of various kinds as having always been potent competition at the box office and continues with a reference to the drive-in boom, declaring that many of the outdoor theatres have "proved even more savage competition to 'legitimate' motion picture enterprises than the most popular non-cinematic 'box office thieves.'"

Linking the competition with the motion picture's search for "the Lost Audience," Mr. Weitman observes, "The question of how we can lure them back into the film fold may not have a single pat, packaged answer. There are some things that we must do to bring back the ex-movie-goers . . . and bring in the new movie-goers."

Reference is made to free radio and television theatres and studios. Says the report: "Fortunately for our nationwide picture this

WEITMAN ACTION PLAN

PICTURES: Not necessarily all high-budgeted, de luxe productions, but motion pictures possessing the qualities of depth, freshness, reality, warmth. "Better" pictures that are excellent examples of their type, or un-typical pictures with exploitation possibilities; family pictures of true and tried appeal.

ADVERTISING: It's time to spend more advertising dollars . . . in all media, including television. Economy, at times a necessity, can also be the knife that cuts the very life-line to the box office. Exhibitors should start contributing ad budgets in larger and larger amounts. There should be more of a buildup for "personalities" with box office potential.

MERCHANDISING: Look at your theatre through the lens of a TV camera and make the necessary improvements before it's too late; the industry needs more color pictures, and they must be exploited to the hilt; this is the time for more intensive exploitation and better—bigger promotion; try stage shows and admission cuts as patronage builders; investigate periodic, jointly-sponsored ads promoting the motion picture; sell your stars and concentrate on the "lost audience" while courting the "new audience."

type of threat exists in its deadliest form only in New York; but the dollar-damage it inflicts is real and serious enough, especially if you happen to operate a legitimate entertainment enterprise in the Metropolitan area.

"The four major networks maintain some 20-odd radio and television theatres and studios whose seating capacities range from 150 to 2,600, for which they regularly give away free admission tickets. Who has not strolled on Broadway and had these tickets pressed on him by the hired radio and TV 'touts'?"

"The combined seating potential of these theatres is well over 14,000 . . . per performance."

In his discussion of television, Mr. Weitman observes that there is "practically unanimous agreement" on two oft-heard statements of fact: TV is here to stay, and TV is a big threat.

"The fact is plain," he says. "We're going to have to live with TV . . . or be destroyed by it."

Summing up his view of the competition before going on to the positive part of his report, Mr. Weitman writes:

"We mustn't forget the 'crises,' actual and dormant that have now become chronic, and may possibly become epidemic. This industry has had its share of crises, but the prevailing situation carries more complex, conflicting and puzzling elements than at any time within memory. For this reason, no one man can profess to know all the answers.

"But every showman has the unavoidable responsibility of bringing to these problems all the pay-off experiences of his past. Perhaps not every weapon in his arsenal of Showmanship is perfectly suited to the many tough battles ahead. But everything that can be tried to build a healthy, continuing flow of business to the box office, must be tried."

And he asks: "Have we become too sophisticated ever again to be good showmen?"

Mr. Weitman's "Positive Action Plan" is summed up in seven concise words:

BETTER PICTURES; MORE HONEST ADVERTISING; SMARTER MERCHANDISING.

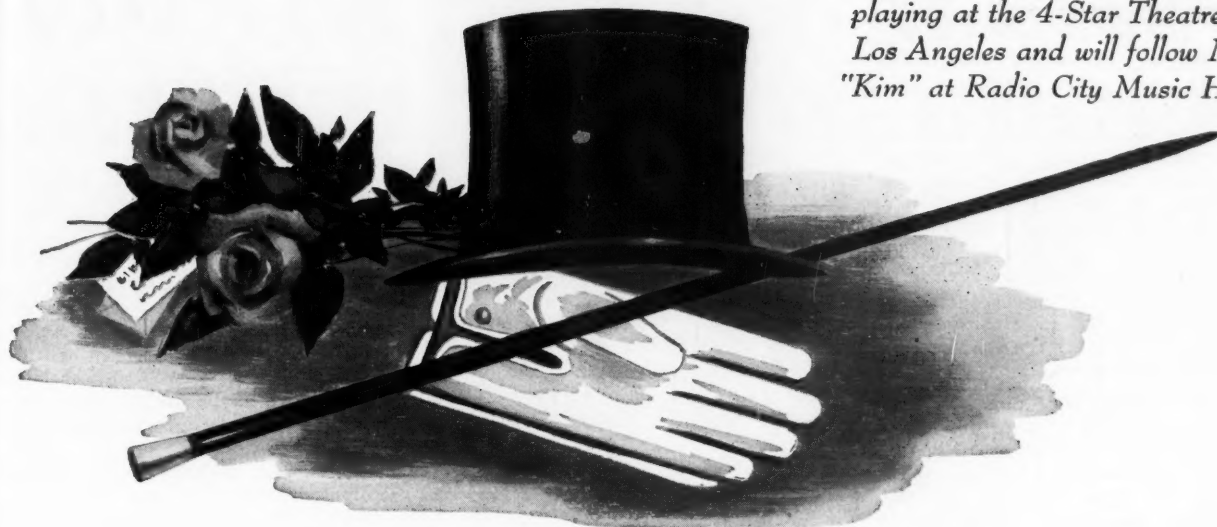
Here is what the report has to say on each of these points:

BETTER PICTURES—"At the risk of being laughed out of court as a simpleton, let me state that what the movies need very, very much are 'better' movies. Not necessarily high-budgeted, de luxe productions, but motion pictures possessing the qualities of depth, freshness, reality, newness-and-familiarity in equal portions, warmth and universality (or the contrary coin, large special appeal). In short, quality pictures, pictures that would give true and new and exalting meaning to the slogan 'Movies Are Better Than Ever.'

"Movies that would make it possible for a producer to use the slogan big . . . and proudly. By 'better' movies, we do not, of course, imply 'ivory tower' stories and 'arty' productions. For instance, a 'better' Western would fit in perfectly with the entire concept. It would aim at such horse epics as

(Continued on page 16)

"The Magnificent Yankee" is now playing at the 4-Star Theatre in Los Angeles and will follow M-G-M's "Kim" at Radio City Music Hall.



A SINCERE INVITATION

On January 2nd, M-G-M will proudly Trade Show the most highly praised picture of the New Year "THE MAGNIFICENT YANKEE." We urge your attendance.

Following is only part of the chorus of praise that grows day by day:

"Best drama of the month. A rare and satisfying treat."—*Louella Parsons, Cosmopolitan*
 "Louis Calhern's performance ranks among the screen's greatest."—*Hedda Hopper, Nationally Syndicated Columnist* • "The Magnificent Yankee" is just that—magnificent."—*Sheilah Graham, Nationally Syndicated Columnist* • "Louis Calhern repeats his fine stage performance."—*Good Housekeeping* • Winner of Parents' Magazine Medal.
 "More than satisfying."—*Modern Screen* • "Everyone's magnificent in 'The Magnificent Yankee'."—*Erskine Johnson, Nationally Syndicated Columnist* • "A picture of distinction, dignity and good taste."—*Motion Picture* • "Louis Calhern leading Academy Award contender."—*Louis Sobol, Nationally Syndicated Columnist*.

And unanimous trade paper acclaim is climaxed by this editorial observation by Red Kann in *M.P. Daily*: "Magnificent is the word for it. A film of genuine delights and of vast credit to the industry. It deserves an honorable reception and a prosperous career. It can have both in appreciative and diligent hands."

M-G-M presents "THE MAGNIFICENT YANKEE" starring Louis Calhern • Ann Harding • Written by Emmet Lavery
 Based on his play produced by Arthur Hopkins • Directed by JOHN STURGES • Produced by ARMAND DEUTSCH

★

M-G-M TRADE SHOWS "THE MAGNIFICENT YANKEE," JANUARY 2nd

ALBANY	20th-Fox Screen Room	1052 Broadway	1/2	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/2	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/2	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/2	2 P.M.
BOSTON	PREVIOUSLY TRADE SHOWN				NEW HAVEN	PREVIOUSLY TRADE SHOWN			
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/2	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/2	1:30 P.M.
CHICAGO	20th-Fox Screen Room	308 S. Church Street	1/2	1:30 P.M.	NEW YORK - N. Y.	M-G-M Screen Room	630 Ninth Avenue	1/2	2:30 P.M.
CINCINNATI	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/2	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/2	1 P.M.
CLEVELAND	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/2	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/2	1 P.M.
DALLAS	20th-Fox Screen Room	2219 Payne Ave.	1/2	1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/2	11 A.M.
DENVER	Paramount Screen Room	1803 Wood Street	1/2	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/2	2 P.M.
DES MOINES	20th-Fox Screen Room	2100 Stout Street	1/2	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/2	2 P.M.
DETROIT	20th-Fox Screen Room	1300 High Street	1/2	1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/2	1 P.M.
INDIANAPOLIS	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1/2	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/2	1 P.M.
KANSAS CITY	20th-Fox Screen Room	326 No. Illinois St.	1/2	10 A.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/2	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room	1720 Wyandotte St.	1/2	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	1/2	1 P.M.
MEMPHIS	United Artists' Screen Rm.	1851 S. Westmoreland	1/2	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N. W.	1/2	2 P.M.
	20th-Fox Screen Room	151 Vance Avenue	1/2	2 P.M.					

A BLUEPRINT

(Continued from page 14)

'Union Pacific', 'Stagecoach', 'Red River' and the like.

"A 'better' family picture would aim at the kind of sound scripting and precise casting that made the Hardy family such beloved favorites for so long. It would aim at capturing some of the comic 'feel' of some of the Aldrich family series. In other words, 'better' movies are the kind that are excellent examples of their type, whatever that type may be. Or they may be excellent examples of un-typical pictures, films that are possibly the kind that can be categorized as 'exploitation pictures'.

"I am thoroughly aware of the economic obstacles and problems involved in the process of making films good . . . and 'better.' I am even more aware of the desperate need for that type of film. And I don't think that the problem is too much more difficult to solve than that of beating Mother Nature—and her son, Heat."

MORE ADVERTISING—"It's time to take the rubber band off the bankroll! It is time to spend more advertising dollars . . . in all media: newspapers, radio, national magazines, television (!), billboards, transportation advertising, etc.

"If we really want to sell . . . we've really got to tell . . . and yell! Wisely! Honestly!

"Innumerable studies, such as those conducted for our industry on occasion by the Gallup organization, conclusively indicate that there is a direct relationship between depth of penetration—and movie-going—and advertising. Assuming that the quality of the advertising is excellent and that it has been properly geared to the rest of the promotional effort, there can be little doubt that a lot of highly effective advertising can be done before the point of diminishing box office returns is reached.

"Especially when we have something extra-special, we should really give it the across-the-board treatment. And we should merchandise that very advertising so that it serves double and even triple purposes; i.e., such as keeping the exhibitor informed and enthused; re-approaching the customer, so as to re-acquaint him with impressive full-page magazine advertising, via direct mail, or via throwaways, etc.

Courage, Persistence Needed To Keep Budgets Up

"It takes courage and persistence and foresight and plain faith in the power of advertising to keep advertising budgets up, or not rip them to ineffectual shreds, in the face of declining grosses. It is true that economy is a necessity at times, but it can also be the knife that cuts the very life-line to the box office.

"With the end of block booking and increasing percentages of distributor equity in grosses, the exhibitors of the nation lost their status as 50/50 partners in advertising expenditures, and soon the distributor was



ROBERT M. WEITMAN

paying more and more of the ad budgets, if not all of it.

"Perhaps it is time for the exhibitor to start contributing ad budgets in larger and larger amounts, and share part of the advertising responsibilities more fully.

"Perhaps it is time for all of us to re-examine and re-approve our attitudes and habits regarding movie advertising."

Mr. Weitman also deplores the fact that exhibition habitually underplayed many important star and personality names in its advertising. "Are we missing a big bet here?" he asks.

SMARTER MERCHANDISING—"In making a plea for it, I do not suggest that any one go around putting on a genius act. What I do think is necessary . . . is a return to the fundamentals of Showmanship, with special emphasis on adapting and improving upon tried and true box office supports and inventing new methods and ideas of increasing customer flow to the box offices of the country."

Mr. Weitman divides his subject into several sub-heads.

The Physical Plant: "From various points of view, the theatre is the exhibitor's reason-for-being, and it is of utmost importance that this house be kept in order. One of the points of view on the importance of keeping the house exactly right, is a vantage point directly in front of a television set." Mr. Weitman cites a trade paper as saying that "the theatre is in direct conflict with TV, which reigns amid the comfort of the home" and he agrees with that contention. He urges theatre men to make renovations as soon as possible.

Color Pictures: "TV color for the millions is just around the corner, comparatively speaking. So far, our industry is still way out front. We must take the utmost advantage of this lead.

"We must make more and better color pictures . . . and exploit them to the hilt. We must advertise and promote color as never before—while we still have an exclusive."

Exploitation: "As competitive pressures of all kinds increase in weight and tempo, the need to attract the public in unusual

ways, to draw attention to what's playing down at the Bijou, becomes increasingly more important. The most interesting of all stunts must be tried and re-tried and suited and re-suited to the needs of the community and of the pictures. We've got to blow our own horns . . . in a way that will sure enough tell people what's coming, and what's playing today."

Promotional Methods Should Be Examined

Promotion: "Let's once again thumb through our showman's guide book, or through our scrap books or our memory book, written and unwritten. Here are some promotional factors that we might well keep in mind: "Giveaways, such as Dish Night; Contests, such as Beauty, Cooking, Talent contests; Food Shows, Bingo; Tieups with local merchants, etc."

Other topics discussed in the Weitman report include Stage Shows Plus Pictures; Prices ("When tried on a trial basis, the reduced admissions apparently did not increase the flow of business to the box office, but lowering of admissions, if properly advertised and publicized, might very well pay off as a patronage-builder"); Inter-Company Efforts ("There is probably no real reason why the various motion picture companies should not get together to engage in jointly-sponsored, full-scale, periodic advertising, selling motion pictures as a whole, as the world's best buy in entertainment.")

The report gives much space to a discussion of the "Lost Audience" and the "New Audience." Mr. Weitman finds that attendance today is below that of 30 years ago, despite a 23 per cent increase in the population. He urges inquiries to establish what the missing audience sector wants and needs, what its movie-going habits are. "We may find here our audience for the 'adult' motion picture," he says.

As for the youngsters, Mr. Weitman says: "They must be introduced to and encouraged in, the movie-going habit. The effort to win them way from other, vastly competitive activities available must be pursued with persistence and intelligence."

In conclusion, Mr. Weitman urges personal appearances of stars to re-create enthusiasm for pictures and picture people and outlines a tour plan.

Flawless Approach Needed To Sell Picture-Going

And he takes a long-range view. "Perhaps the way to solve both of the immediate previous problems . . . is to develop a sound, flawless approach to the problem of selling the family as a unit . . . on theatre-going.

"Perhaps all this time and effort and speculation is a waste of energy. Because if the news from Korea gets any worse we may soon see a retrogression to the economic conditions of 1940-45.

"Then we'll all be geniuses again!

"This is the type of showmanship we do not like or want. . . . If business improves, we want it to improve through our own efforts and know-how, and not through any artificial stimulus."

INDUSTRY FORMS RANKS, WAITS MARCHING ORDER

*Prepares to Cooperate to
Fullest After Truman's
Edict of Emergency*

by CHARLES J. LAZARUS

The American motion picture industry, along with citizens from all other walks of life, this week rolled up its sleeves and prepared to reorganize itself in line with President Truman's proclamation of a state of emergency.

The traditional celebrations of Christmas in a spirit of peace and goodwill notwithstanding, everyone in the industry made plans to operate on practically a war footing. A leading circuit executive, Fred Schwartz, vice-president of Century Theatres, New York, perhaps set the keynote of what the industry's role could be in terms of active cooperation with the Government and the public.

Schwartz Cites Elements Of Theatre Service

Mr. Schwartz was asked how he felt the film industry, generally, and exhibitors, specifically, could best serve the nation in this emergency.

He said it could serve: "By carrying municipal, state and Federal messages to the public, using the theatres as bond agencies; by being ready to use the theatres as emergency depots as part of a general community defense plan should the situation be so serious as to warrant such use; by adding considerably to blood banks through actual physical donations by each organization; by offering our services to municipal, state and Federal governments as individuals and organizations."

Meanwhile, in specific terms, attention this week was focused on the following aspects of the speeded defense effort, with action already taken in some instances: special admission prices for servicemen; manpower problems to be created as a result of personnel requirements by the military and defense plants; a voluntary ban on the increase of admission prices in line with the Government's "request" for American industry to do so; possibly increasing shortage of raw stock because of materials allocated to defense production, and implementation by the Motion Picture Industry Council of its plan for all-out cooperation by Hollywood with the Government for the production of information and military training films.

Industry Not Affected Too Greatly, As Yet

Thus far the industry had suffered comparatively little except for the construction curbs and isolated cases of key employees who had joined the services. But Ted Gamble, head of Gamble Enterprises, reviewing the situation in New York this week, said



THE WEARY in defeat, as seen by millions in theatres this week in a powerful newsreel portrayal of the Marine escape from a Chinese trap. The films, shot by a pool cameraman who made the escape march with the troops, were used by all five newsreels. The still above is from *News of the Day*.

tighter restrictions and conditions, certainly not anticipated when the Korean conflict started months ago, were sure to come. It was thought the industry, however, would certainly be in "no worse position than it was in the last war."

Mr. Gamble said his company already had decided to cut admission prices for servicemen as soon as the situation called for it—the policy would be a matter of local implementation. He added that the circuit's managers already had been alerted to start planning ways and means of reorganizing their staffs should the manpower situation make it necessary. One way of easing the problem, said Mr. Gamble, was the increased use of women in duties previously performed by men, and another was the consolidation of duties with fewer persons doing more jobs.

One executive, discussing manpower, said theatres were over-staffed on the executive side and it would be no great problem to revise the allocation of duties. "In one Milwaukee circuit," he added, "there are 26 persons in the buying, merchandising, film booking, general supervisory and managerial departments doing work that could be performed by four or five persons."

With increased defense production, Mr. Gamble saw the film business facing healthier box office conditions. "But taxes will be high," he added, "so there is no telling how much better it will be."

Mr. Schwartz, discussing his circuit's tentative plans during the emergency, said the matter of special servicemen's admission prices was being discussed, and added that the manpower problem had already affected Century in that some of the younger men had been drafted. Apparently recognizing for some time the shape of things to come, Mr. Schwartz said "we are and have been hiring more women for the men's positions

for the past six months." Plans for bond drives, etc., were under active discussion.

In a week of fast-breaking news from Washington, with none absolutely sure what the next day would bring in terms of controls, regulations, and the critical military situation, industry observers studied on a day-to-day basis the matter of raw material, price and wage controls and other possible curbs. Although Abram F. Myers, Allied States Association's general counsel, months ago had urged exhibitors to start nominal admission increases, this week he remained silent in view of changed conditions. "Perhaps I had better not talk about admission prices for a while," he said.

It did not appear that the Government, for the time being anyhow, would impose a ceiling on theatre admissions.

As to defense and information films, the Motion Picture Industry Council was to have met Wednesday to adopt a revision of the plan approved at a recent meeting of the Council of Motion Picture Organizations in New York. The plan was to be forwarded to Washington as soon as approved. Also in Hollywood, shooting was scheduled to start next week at General Service Studios on 13 one-reel films titled "Behind These Scenes" and dealing with the functions of the various Government agencies in the emergency. James Harper is producer, and the first two films—on the Defense and Interior Departments—will be ready in February.

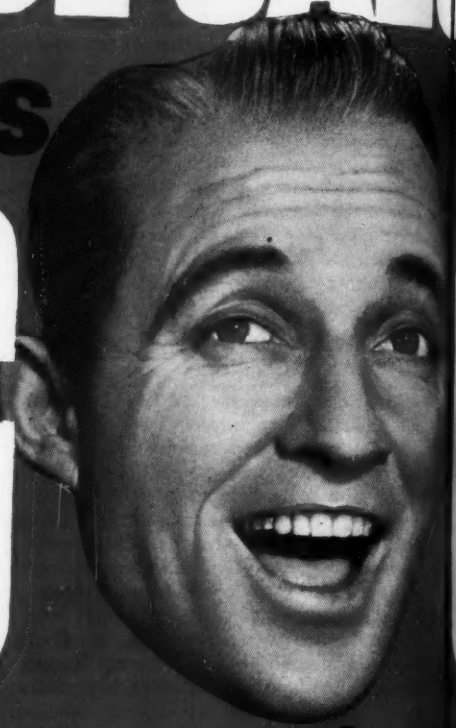
On the raw stock situation, representatives of Eastman, DuPont and Ansco last week told the National Production Authority that a shortage of refined methylene chloride—used in defense production—threatens the supply of safety film. NPA officials said they would try and persuade other users of the chemical to employ substitutes.

UMI
Paramount Invites
To Raise The Banners For

NATIONWIDE SALUTE

From Christmas

BING



On His 20th Anniversary

**CHESTERFIELD CIGARETTES • COLUMBIA BROADCASTING SYSTEM
DECCA RECORDS • FAMOUS MUSIC CORPORATION • PARAMOUNT**

IF IT'S A

PARAMOUNT PROMOTION,

IT'S THE BIGGEST

TICKET-SELLING STUNT

IN TOWN!

Bing Cr
and Ma
Robert

invites All Showmen
For A Giant Promotion

LUTE TO "MR. MUSIC"

to Jan. 31, 1951 - To Honor

CROSBY

esary As "Mr. Music"

G STEM

PARAMOUNT PICTURES will join their showmanship with yours! So get immediately from your local Paramount exchange: **FREE TRAILER—FREE 40 x 60 LOBBY DISPLAY** and the **SPECIAL PRESSBOOK** which describes the exciting Send-A-Greeting-To-Bing Stunt that will mean a gala trip to Hollywood for some lucky fan—another for the exhibitor, newspaper or disc-jockey handling the winning greeting.

Bing Crosby • Nancy Olson • Charles Coburn • Ruth Hussey in "MR. MUSIC" with Robert Stack • Tom Ewell • Charles Kemper and Marge and Gower Champion • Guest Stars: Groucho Marx • Dorothy Kirsten • Peggy Lee • The Merry Macs • Produced by Robert L. Welch • Directed by Richard Haydn • Suggested by a Play by Samson Raphaelson • Written for the Screen by Arthur Sheekman • Lyrics by Johnny Burke • Music by James Van Heusen

Terry Ramsaye Says



"**K**ING SOLOMON'S MINES," so highly rated by the film buyers and widely approved by the critics, too, really also rates a very special order of fame as a mid-century production. It is a genuine, blown in the bottle movie—and I mean *movie*, not *cinema*.

It is a king-size movie in a purity of style and technique which makes it immediately available for museum collections. It also rates a line of appreciative discussion from the highbrow critics and avant garde boys who have yet to perceive its extraordinarily primitive structure and naïf effectiveness. It is the first simon pure movie made in many a year. It partakes of the direct quality of such as "The Great Train Robbery" of 1903, beneficated by the refined tools of 1950.

"King Solomon's Mines" has the stuff that it takes to make movies—big brave boy, beautiful rich girl, fierce circus-on-the-hoof animals, vasty veldt, vasty jungle, vasty desert, plenty menace, plenty natives, drums and dances, passages of story book suspense—nobody ever doubts that it will come out right in the end, which same it does. Also there are bushels of rock candy gems in handsome colours, several chases, an equal number of escapes and considerable well punctuated shootin'.

And speaking of adult entertainment, we saw it with sophisticated, Fairfield County coupon clippers, 98 per cent adult, if years count. It's a movie—and a great rarity.



PACKARD ANNOUNCES that its 1951 model has "the most exclusive of all beauty awards," by the Society of Motion Picture Art Directors, for "the most advanced concepts of automotive styling." This signalizes the first appearance of this distinguished organization in either the motor car or the advertising testimonial field. It probably indicates that the movies are becoming famous.



NOW THE FILMS really go underground. Eastman Kodak announces a heat resistant motion picture film for the exploration of the utter depths of the new oil wells that can take a temperature of 325° Fahr., which is 113 above boiling point and so can function at the bottom of a 17,000-foot hole. It is useful for all manner of records, including "drift survey" which means measuring how far sideways the well may go, by accident or design. Now maybe we can have a scenic made in Fiddlers' Green, which preachers have said

to be about seven miles below Hell. Eastman calls it Kodak Linograph, but the release fails to say who goes down to place the lights.



A PRESS ITEM says Miss Reno Browne "is trying to convince Hollywood it has overlooked the cowgirl as a film commodity." She's entitled to try. But probably Reno never knew and the Associated Press has forgotten such as Anna Little, who rode with Art Acord, and Two-Gun Texas Guinan, the "Lady Bill Hart." They did OK, Reno. Keep tryin'.



HOW CRUELLY TRUE! In his often pungent column on TV in the New York Times, Mr. Jack Gould observes: "Technically television may be electronic; creatively, it is only human."



COUNTRY NOTE—This introduces Gus, friend, neighbor and constant visitor to these acres and the fireside of Tinker's Green in the Valley of the Silvermine. Gus is an introversive philosopher of mein and mood. He is also somewhat of a dog, appertaining to a newly established household in the adjacent hills. At a glance he is to be recognized as a distinguished enigma. Discreet research finds that he is one of much breeding, but so diverse that he will never be listed in the canine Almanac de Gotha. It seems that he is the off-spring of a country club romance between a bed-medalled poodle and a blue ribboned lady cocker of high lineage. "Petite mistake" was Sara Bernhardt's phrase for the like.

Gus is an ecru ensemble, a bit tweedily careless with the contours of a large mop. He dislikes other dogs, the prattle of children, or cocktail guests, and is not to be beguiled into the futile pursuit of motors, woodchucks, deer, rabbits, cats, squirrels, chipmunks or other fauna. He prefers to sit and contemplate. He does, however, like the green fountains that spray from the lawn mower. Also he finds the mole a subject of research. He digs them up, sheerly for study and enjoys their frantic process of going underground again. He is strictly vegetarian and eschews all raw victuals. Toast, bread and cookies are acceptable, in moderation.

Unlike most visitors at this fireside he comes to sit and consider, venturing no militant opinion, but being the while not overly impressed with the current over-all situation.

COMPO BOARD WILL MEET JANUARY 11

Organizational problems of the Council of Motion Picture Organizations will be discussed at a meeting of the executive board to be held January 11 and 12 in New York, it was announced this week by Ned E. Depinet, president. The board will deal with the proposal by Theatre Owners of America which calls for increased representation on the COMPO board. The TOA proposal, it is claimed, is aimed at bringing stronger support from the exhibitor organization's regional units.

O'Brien Sees Wider Use of Football on Theatre TV

United Paramount Theatres' experiment with theatre telecasts of football games last fall "established that exclusive theatre telecasts of top games have great drawing power in theatres," Robert H. O'Brien, secretary-treasurer of United Paramount, declared in New York this week. Mr. O'Brien further said that with theatre television working on an expanded basis in the future, costs of theatre television would be lowered appreciably.

San Francisco Theatres Announce Price Rises

The Golden Gate theatre in San Francisco announced last week a straight five-cent price rise on adult tickets, taking effect immediately. The 60-cent matinee tickets are now 65 cents and evening prices have risen from 85 to 90 cents. Junior prices were raised to 50 and 75 cents. Children's tickets stayed at 25 cents. The North Coast circuit announced similar raises. In the neighborhood bracket, Fox West Coast's El Capitan raised all general admission tickets five cents, but dropped children's matinee tickets five cents.

Miller Reelected Head Of New Jersey TOA

Maury Miller of Passaic was elected president of the New Jersey chapter of the Theatre Owners of America for his third term at the chapter's annual midwinter meeting held last week in New York. Other officers elected were: Harold Eskin, vice-president; Harold Blumenthal, secretary; Adam Adams, treasurer, and Walter Reade, Jr., TOA director.

Keith Cincinnati Building Sold for \$2,000,000

The 12-story Keith Building in Cincinnati has been purchased by an undisclosed group of eastern investors for \$2,000,000, from the Cincinnati Playhouse Company, a subsidiary of the City Investing Company of New York, it was reported this week. In addition to stores and offices, the building houses the 1,500-seat Keith theatre, currently under lease to Southern Ohio Theatres, Inc.

Kirsch Asks Majors' Aid For Chicago

CHICAGO: An urgent appeal for a meeting of industry leaders to discuss methods of improving box office conditions in the Chicago area was proposed here last week by Jack Kirsch, president of the Allied Theatres of Illinois, who spoke at the exhibitor organization's 20th anniversary celebration.

With some 1,200 theatre operators and guests in attendance at the Palmer House, Mr. Kirsch appealed to executives to gather in Chicago with exhibitor representatives during the latter part of January for the purpose of studying immediate and effective means of curing current box office ills.

Mr. Kirsch said, "We submit to the worthy representatives of the companies present and to those who might have come but have been unable to do so for this occasion, that they give time and thought to the Chicago situation in order that some fruitful measures shall be developed for the alleviation of our suffering business."

Mr. Kirsch added: "Such a conference, if properly prepared for and given the attention, thought, and experience of the leaders of our business in consultation with exhibitors of this territory, big and little, can bring only good results for all of us. We are partners in this emergency. Distributors cannot live without us—neither can we live without them.

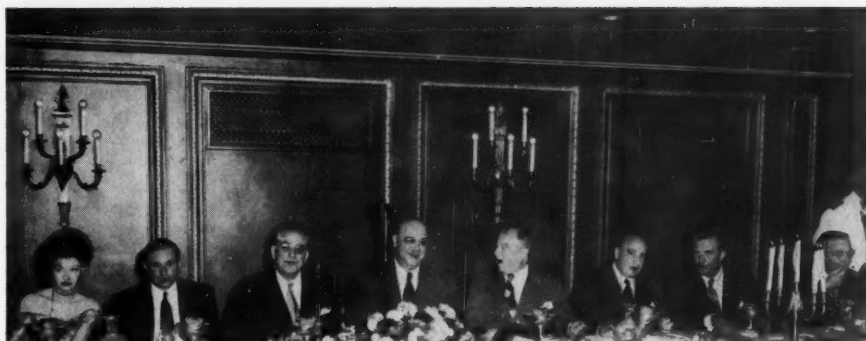
"The quicker we get together for specific remedies for the individual Chicago exhibitor in his presently burdensome state, the quicker our industry here will return to good health and normalcy. We cannot do it alone."

NPA Allows 5 Theatres

WASHINGTON: The National Production Authority announced this week that it was allowing the building of five more theatres on appeals from the Government's construction control order. This order bans entertainment building not actually commenced before the order went into effect.

Modern Theatres, Inc., of Tulsa, Okla., was given permission to build a \$120,000 drive-in in Tulsa. Lippert Productions, Hollywood, had a proposed \$30,000 drive-in in the San Francisco area approved. Mundo and Mundo Enterprises of Little Rock, Ark., won an appeal to build a \$45,000 theatre in Alamo City, Texas, and Milford L. Miller was given a permit to build a drive-in in Panama City, Florida.

A fifth case involving reconsideration of an earlier NPA decision turning down an appeal by the Plaza Theatre Corp. of Salem, Mass., saw the earlier decision reversed, a sign of a "liberal" policy.



CELEBRATING the 20th Anniversary of Allied Theatres of Illinois. Scenes above and below are from the big Chicago banquet. Above, on the dais, left to right, are: Vera Ellen, actress; Jack Kirsch, president of the exhibitor organization; William C. Gehring, assistant general sales manager of Twentieth Century-Fox; Van A. Nomikos, president and general manager of Nomikos Theatres; Abram F. Myers, national Allied general counsel; Al Lichtman, vice-president of Twentieth Century-Fox; William Lundigan, actor, and A. W. Schwalberg, president of Paramount Film Distributing Corporation.



ALLIED CABINET, above. With Mr. Kirsch and Mr. Meyer in the center are, left, Charles Niles, treasurer of Allied States, and Trueman T. Rembusch, the organization's president.

N. Y. Film Center Building Sold to Detroit Syndicate

A Detroit syndicate headed by Benjamin Fenton has purchased the Film Center Building in New York on Ninth Avenue between 44th and 45th Streets. The deal provides for the selling of the structure by the Film Center Building Corp., to the Detroit interests, and for the latter to lease it back to Film Center on a 14-year agreement and at an aggregate rental in excess of \$3,000,000. The broker was David A. Harris of Harris, Newmark & Co. The transaction was reportedly one of the largest Manhattan West Side deals of the year. The building was put up in 1929 by Abe Abelson to meet the specific requirements of film companies.

Impellitteri to Attend "Montezuma" Premiere

Mayor Vincent Impellitteri of New York this week accepted the first invitation to attend the world premiere of 20th Century-Fox's "Halls of Montezuma" at the Roxy theatre on January 4. In accepting the invitation, the Mayor called upon all citizens to attend the event, which is sponsored by the U. S. Marine Corps and the Marine Corps League for the benefit of Marines wounded in the Korea fighting.

The U. S. Marines Corps headquarters at Washington announced this week that it had authorized the participation of the Drum

and Bugle Corps of the Marine Corps Band and the entire Quantico Marine Band at the world premiere of the picture at the Roxy in New York January 4.

Brandt, Mayer Acquire British Film Rights

Harry Brandt, president of Brandt Theatres, New York, and Arthur L. Mayer announced this week that they had acquired the U. S. distribution rights to "Seven Days to Noon," a Boulting Brothers British production, on a 50-50 basis. Actual distribution of the picture will be handled by Mr. Mayer's Distinguished Films with Trans-Lux retaining first run rights for its houses in Philadelphia and Washington. Mr. Brandt is a principal stockholder in Trans-Lux.

FWC Raises Prices in Los Angeles Theatres

Fox West Coast Theatres in Los Angeles took the lead in raising admission levels by announcing this week a five-cent rise in evening prices in the first run Chinese, Uptown, Los Angeles, Wilshire and Loyola theatres. Other FWC houses and also competitive circuits are expected to follow this lead shortly. House managers report that people seem to be disposed to take a theatre admission boost without comment. FWC had experimented previously in San Francisco and San Diego theatres with favorable results.

HEADING YOUR WAY!



CALIFORNIA

with **JIM DAVIS · PETER MILES · CHARLES KEMP**
 Written by James Edward Grainger

A REPUBLIC PICTURE

... **FOR SOMETHING DIFFERENT
IN ENTERTAINMENT!**

FORREST TUCKER ★ **ADELE MARA**

Republic's Romantic Young Couple

PASSAGE

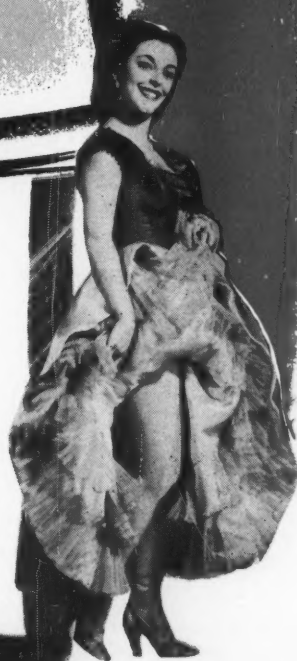
starring

ESTELITA RODRIGUEZ

REM KEMPER • BILL WILLIAMS and **RHYS WILLIAMS • PAUL FIX**

Associate Producer-Director — **JOSEPH KANE**

Republic Pictures Corporation — Herbert J. Yates, President



SAM PINANSKI NEVER TOO BUSY TO HELP **Para. Circuit \$11,560,000 In 11 Months**

BOSTON: A busy executive is never too busy to take on one more responsibility. Samuel Pinanski, president of American Theatres Corp. and president of TOA for a second year, has been elected chief barker of the Variety Club of New England for 1951 and has accepted the new honor with his customary vigor and enthusiasm.

"Tent No. 23, Variety Club of New England, has already won national recognition for its magnificent philanthropic endeavors," he said. "Perhaps this year we can go even further in our long list of charities. With the completion of the new Jimmy Building, under the expert guidance of Dr. Sidney Farber, for the care and treatment of cancer in children, our dream for the Children's Cancer Research Foundation has been realized.

Joined Father in Real Estate

"And we are not forgetting our other charities, the Children's Medical Center, the movies for shut-ins, the summer vacations for needy children and the Blood Bank."

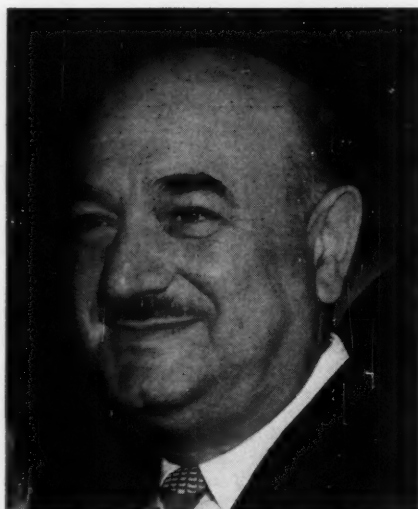
After graduating from Lowell Textile Institute, of which today he is vice-chairman of the board of trustees and president of the building association, he gave up his chosen profession to enter his father's real estate firm. A year later, his father, the late Nathan Pinanski, together with the late Jacob and Judge David Lourie and associates, acquired three theatres, the Beacon, now the Beacon Hill, the Modern, now the Mayflower, and the Shawmut, now the Roxie.

Sam went to work with his father's partner, the late Jacob Lourie. These three theatres formed the nucleus of the Netoco circuit, which in 1930 merged with Paramount and became the M&P Theatres, the largest circuit in New England. Headed by Martin Mullin and Samuel Pinanski, the M&P circuit enjoyed 18 years of leadership in New England until 1948, when due to the Consent Decree, the combination split up and Samuel Pinanski formed the American Theatres Corporation with 48 theatres and five drive-ins.

On Hancock Insurance Board

His list of honorary directorships is large. But of them all, many of his colleagues consider that his greatest honor came when he was appointed to the board of directors of the John Hancock Mutual Life Insurance Company, the first motion picture man to be elected to serve on the board of a large life insurance company.

At the time of his appointment Paul Clark, president, in a public statement said, "All our directors are distinguished not only for their acumen in business and finance, but also for their dedication to the interests to the community. Mr. Pinanski needs no introduction to the citizens of Boston. A



SAMUEL PINANSKI

member of a fine family, he had a wonderful father and an illustrious brother. His career speaks for itself. One of the pioneers in the film business, his background ably fits him for his post as president of TOA and American Theatres Corp. Despite his wide business interests he has given tirelessly of his time and genius to many civic and charitable causes."

His other directorships include Allied Theatres of New England; board of overseers of the Boys' Club of Boston; trustee of the Children's Hospital and the Children's Cancer Research Foundation; trustee of the Cambridge School of Design; trustee of the New England Chapter of the Arthritis and Rheumatism Foundation; president of the Hebrew Free Loan Society of Boston; chairman of the Menorah Institute; member of the advisory board of the Massachusetts School of Art; advisory board of the Museum of Science; member of the Rockport Art Association; national chairman of the U. S. Savings Bond Drive for the motion picture industry. During World War II he was active in the leadership of the War Activities Committee and he headed the Seventh War Loan Drive for the industry.

He has been a pioneer in the development of many industry innovations. His Pilgrim theatre, flagship of his circuit, was the first in Boston to install a large-size television screen for the showing of national sports.

Yet with all these interests, he is a man with a sympathetic ear to all friends, associates and acquaintances.

His paintings have been shown in many New England exhibits, including the annual exhibit of the Business Men's Art Association.

In his Brookline home he has a large studio on the third floor, where he spends much of his spare time. He claims that this avocation does much to bring him relaxation.

At a stockholders meeting of United Paramount Theatres in New York last week, Leonard H. Goldenson, president, said the new company's earnings during the first 11 months of its operations amounted to \$11,560,000.

"All things considered," he commented, "the year has been a good one."

The stockholders approved, over the objections of a vocal minority, the seven-year stock option plan which allocates 75,000 shares of common stock to Mr. Goldenson, and 12,500 shares each to Walter W. Gross, vice-president and general counsel; Robert M. Weitman, vice-president; Edward L. Hyman, vice-president, and Robert H. O'Brien, secretary-treasurer.

A committee of directors will decide on other key personnel to whom options with respect to some 125,000 additional shares will be allocated. Such personnel will number about 50 persons and, under the plan, in no case will options for more than 10,000 shares be allocated to any one of them.

The per-share vote, including proxies, in favor of the plan was 2,266,500 to 274,990. Some 69 per cent of the votable stock was registered in favor of the plan.

In a special memorandum to stockholders, Mr. Goldenson said some 76 per cent of United Paramount Theatres' outstanding stock was represented by certificates for company stock in the hands of UPT stockholders, while approximately 24 per cent still is held by the voting trustee appointed to assist in effecting divestment.

Pointing out that the pace of conversion of certificates of interest into common stock had slowed, Mr. Goldenson urged all who are eligible to convert as soon as possible.

He disclosed that October-November earnings totaled \$2,126,000 including capital gains and said the company's December earnings would be less than the monthly average for the preceding 11 months.

Leon Brandt to Leave Eagle Lion January 1

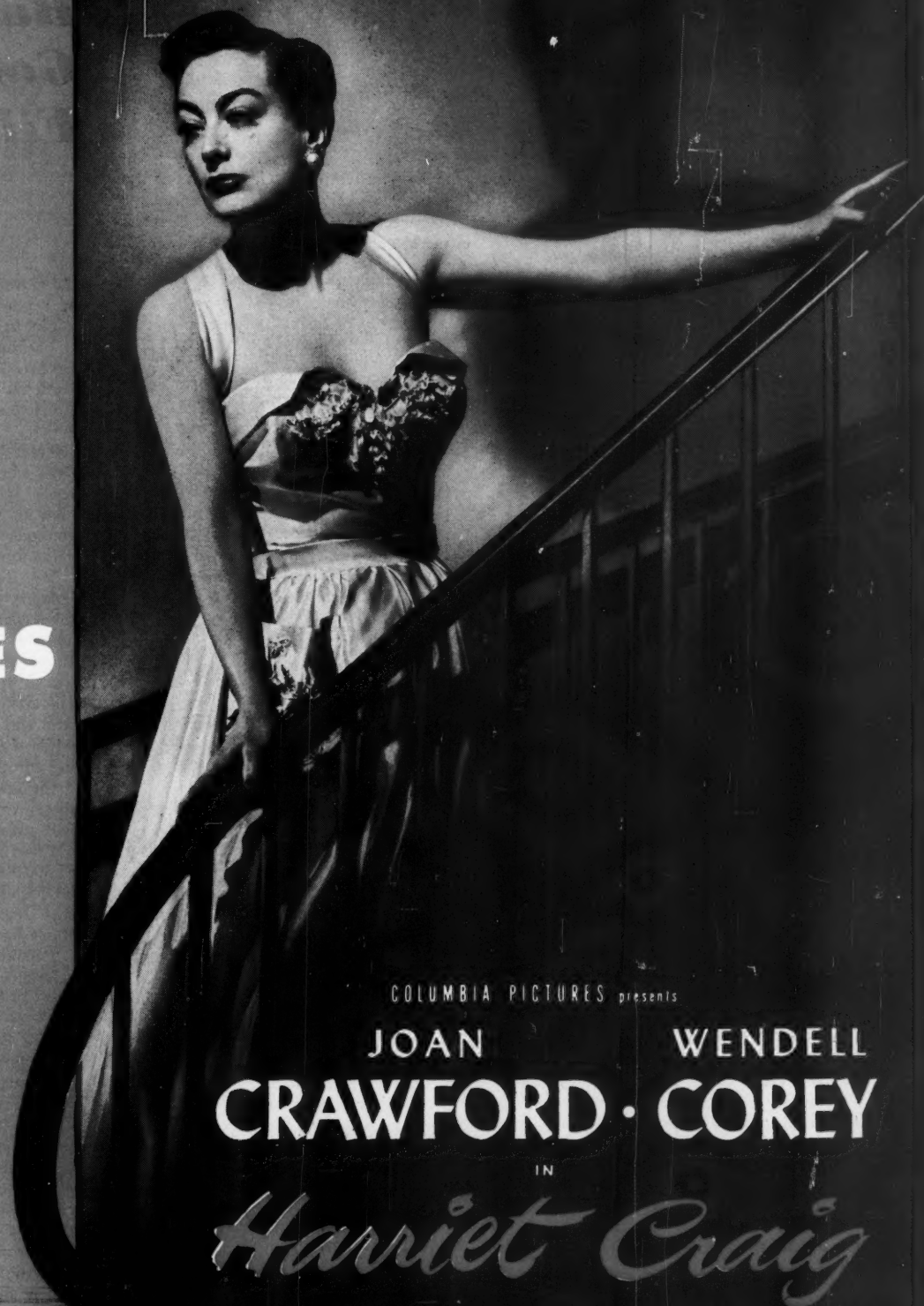
Leon Brandt, Eagle Lion Classics national advertising-publicity director, announced this week that he was resigning, effective January 1. He did not divulge his future plans. Mr. Brandt joined ELC as midwestern exploitation representative in 1946. He was later appointed exploitation director and in May, 1948, he was named national director of advertising and publicity. He entered the industry as a manager for Fox Theatres.

Arkansas TOA to Meet

The Theatre Owners of Arkansas, Mississippi and Tennessee, a TOA affiliate, will hold its annual convention January 29-31 in Memphis, Max Connert, president of the Tri-state organization, announced last week.

ONE
OF
THE
FIVE
BEST
PICTURES
OF
THE
YEAR!

*A renowned
Pulitzer Prize
play brings
JOAN
CRAWFORD
her greatest
emotional role.*



COLUMBIA PICTURES presents

JOAN WENDELL
CRAWFORD • COREY

IN

Harriet Craig

LUCILE WATSON • ALLYN JOSLYN • WILLIAM BISHOP • K.T. STEVENS

Screen Play by Anne Froelick and James Gunn

Based on the Pulitzer Prize winning play "Craig's Wife" by George Kelly

Produced by WILLIAM DOZIER • Directed by VINCENT SHERMAN

People in The News

GORDON E. YOUNGMAN, recently resigned RKO Radio vice-president, will join the Hollywood law firm of GREG BAUTZER on January 1, it was announced last week. Mr. Youngman will be succeeded at the RKO studio by C. J. TEVLIN.

B. G. KRANZE, Eagle Lion Classics general sales manager, has announced the promotion of the following branch personnel: RALPH AMACHER will succeed SAM SOBEL as head of the San Francisco exchange. Mr. Sobel resigned. S. F. POWERS has been named manager of the Portland, Ore., exchange, succeeding Mr. Amacher. J. C. SWONSON has been named Salt Lake City exchange manager, effective January 1, and BARRY GREENBERG will become assistant San Francisco branch manager, effective December 25.

RAY MURRAY of Columbia Pictures was named associate publicity director of Associated Motion Picture Advertisers by HARRY MCWILLIAMS, president of the organization, last week. Mr. Murray will function with DAVE BADER, also an associate publicity director.

DOUGLAS J. GRANVILLE has been appointed Universal-International's home office representative in the United Kingdom and Ireland, effective Jan. 1, it was announced last week by ALFRED E. DAFF, director of world sales for U-I. Mr. Granville succeeds BEN HENRY. He has been active in the industry since 1928 and with U-I since 1948.

MARC J. WOLF, international chief barker of Variety Clubs International, has embarked on an extensive tour that will take him to eight Variety Club tents as guest of honor to induct the 1951 officers.

CHARLES SIMONELLI, Universal-International executive in charge of national exploitation, was guest lecturer at the combined public relations courses of Professor Bernard Bergman at the University of Pennsylvania on December 18. His subject was "Motion Picture Publicity and Promotional Techniques."

TOM L. WALKER, special representative of the Bank of America in New York, left last week for Hollywood for a series of business conferences.

WB Selling 36 Houses

Warner Bros. this week was reported to have placed 36 theatres in the east on the block, in a move to conform with the divestiture provision of the Statutory Court's anti-trust decree. The value of the houses is said to be some \$5,000,000.

Warner Bros., is currently in negotiation with the Department of Justice for a settlement of the industry anti-trust case. Such settlement, to be made within the framework of the court's decree, presumably would provide for the divestiture of other houses in the circuit. Divorcement already has been ordered.

The theatres offered for sale are located in New Jersey, Connecticut, Pennsylvania and Ohio. The company is reportedly asking prices ranging from \$10,000 to \$375,000 depending on location and size. Among the larger theatres said to be for sale are the Mayfair in Newark; Carlton at Pleasantville, N. J.; Bristol at Bristol, Conn., and Liberty at Sharon, Pa.

The theatre realty firm of Bert and Krumgold have confirmed that Warner Bros., has turned over to them a number of theatres to be sold, but they declined to give details.

Slidell Circuit Adds Two

The Slidell Theatre Corp. has announced that it will assume operation of the Tudor and Globe theatres in New Orleans January 1. John Richards has been named general manager.

Youngstein Flays Critics Of Industry in Talk

Speaking in Philadelphia at a luncheon honoring William Goldman, exhibitor, Max E. Youngstein, Paramount vice-president in charge of national advertising, publicity and exploitation, last week attacked critics of the motion picture industry who would cause the entire industry to suffer because of the actions of a few malefactors. In his speech, on "What's Right With the Movies," Mr. Youngstein said, "I believe that the motion picture industry has failed to present to the American public a clear picture of just what the motion picture industry is. And this is one of the great reasons why an effective COMPO is needed today." He said the industry welcomed any type of constructive criticism.

ELC Will Release 17 Through March, 1951

Eagle Lion Classics will release 17 top budget films during the first three months of 1951, it was announced last week by William J. Heineman, vice-president in charge of distribution. The five films to be released in January are: "The Wicked City," "Mr. Universe," "Korea Patrol," "Oliver Twist" and "The Sun Sets at Dawn." Six pictures scheduled for February release are: "Volcano," "They Were Not Divided," "My Brother the Outlaw," "Skipalong Rosenbloom," "Derby Winner" and "Fighting Rebels." The six March releases scheduled are: "The Blue Lamp," "White Heather," "When I Grow Up," "So Long at the Fair," "The Hoodlum" and "Sioux Ambush."

Rank Scores Government Film Taxes

by PETER BURNUP

LONDON: J. Arthur Rank, in a new, unaccustomed, militant mood, bluntly and publicly told Prime Minister Clement Attlee and half his Cabinet last week that unless the Government amended its financial policy in regard to the film business, producers might just as well shut up shop.

The unexpected speech was made at the Grosvenor House banquet organized by the National Association of Theatrical and Kine Employees in celebration of its 60th anniversary. Prime Minister Attlee, several Cabinet Ministers and leading trade executives were in attendance. The tenor of the Rank speech was the more surprising in view of the circumstance that it had been generally anticipated the occasion would develop into an atmosphere of polite eulogy.

Mr. Rank told the gathering that the film industry was unique in the sense that it had three partners: Employers, Trade Unions and the Treasury. The last-mentioned, Mr. Rank said, was a sleeping partner, nevertheless it took the lion's share of the spoils. He compared the trade with a housewife who was expected to put her house in order while she was being throttled. "We are being throttled," said Mr. Rank.

Significantly, Mr. Rank praised the help the Government's Film Finance Corporation had given producers, but he claimed that aid was not enough. He demanded that the £1,500,000 expected to accrue to producers be doubled. By common consent, the speech was regarded as the most effective Mr. Rank has ever delivered.

Diffident Mr. Attlee's only significant reference to the film trade in his short speech was: "I have never got the hang of it."

▽

The British Film Producers' Association has approached the Exhibitors' Association with suggestions for an extension of the Eady Entertainment Tax Plan. The Association suggested that the scheme be extended beyond the current year and be made a permanent part of the financial machinery of the industry; and that the production fund created under the plan be enlarged by increasing the voluntary levy paid by exhibitors from a farthing to a half-penny for admission, provided Government consent can be obtained.

CEA executives reportedly have told the producers that they see no possibility of the extra farthing being obtained other than by an increase in prices. Even then, they said, the Treasury would undoubtedly claim its own cut in the increased takings.

Realart to Reissue Three

Jack Broder, president of Realart Pictures, Inc., announced last week that the company had acquired "Walk in the Sun," "Paris Underground" and "The Sullivans" for 1951 reissue release.

Settle Two Disputes By Arbitration

Two industry disputes have been resolved through arbitration—one with an industry figure as arbitrator, a method supported by many executives favoring arbitration, and the other through a mediator supplied by the American Arbitration Association.

In the former case, Jay Emanuel, Philadelphia exhibitor, settled the Bridgeport-Stratford, Conn., case which had to do with a dispute over clearances between the Elmwood Theatre Corp., operating the Hy-Way in Stratford, and distributors. Mr. Emanuel ruled the Hy-Way was to be given clearance by five major distributors of 14 days on a single feature policy, and 21 days on a double after the Bridgeport first run. The distributors involved in the case were Loew's, Paramount, Twentieth Century-Fox, Warner and RKO.

It was also ruled the clearance for the intervening Stratford theatre operated by Albert M. Pickus, and represented by Herman M. Levy at the hearings, shall continue to be 14 days after the Bridgeport first run. The crux of the dispute was the fact that the Hy-Way is situated on the boundary of Stratford and Bridgeport at Bridgeport's west end, and it was a question whether the clearance pattern should be applied from a Bridgeport or Stratford viewpoint.

Mr. Emanuel took over the case after S. H. Fabian bowed out because of litigation that appeared possible notwithstanding any decision the latter might have handed down. Under the present agreement there is no appeal.

The other case resolved by arbitration had to do with an appeal for revision of a previous arbitration decision. Alexander P. Blanck turned down the plea by Monseigneur Enterprises, Inc., operating the Forum at Metuchen, N. J., in its case against the distributors and the Strand Theatre Operating Co., controlling the Strand, Oxford and Paramount at Plainfield, N. J. This case also involved clearances. Mr. Blanck said Monseigneur had failed to establish a change in conditions with respect to the theatres involved and of such nature as to warrant modification of the earlier ruling.

National Board Names "Sunset Boulevard" Best

"Sunset Boulevard" was chosen by the National Board of Review as the best American film of 1950. The Board also called the performances of Gloria Swanson in the picture and Alec Guinness in "Kind Hearts and Coronets" the best acting of 1950. John Huston was named the best director. Nine other American pictures were chosen as best of 1950. They are "All About Eve," "The Asphalt Jungle," "The Men," "Edge of Doom," "Twelve O'Clock High," "Panic in the Streets," "Cyrano de Bergerac," "No Way Out" and "Stage Fright."

WARNERS, U. S. AGREE ON CONSENT DECREE

WASHINGTON: Warner Brothers and the Department of Justice have reached final agreement on a consent decree ending the 12-year old Government anti-trust suit, it was announced Tuesday. The decree will be presented to the Federal statutory court in New York for approval Jan. 4. Terms are being withheld temporarily pending their preparation for submission to the court. The Warner brothers have indicated they will dispose of their aggregate 25 per cent stock interest in the new theatre company and will remain with the new production-distribution company.

New England Circuit and Union Reach Agreement

At a conference between New England Theatres, Inc., and the Boston Motion Picture Operators Union last week, the two participating groups reached an agreement on vacation benefits. In 1951, the motion picture operators will receive one-third of a day off per week with pay, plus two weeks paid vacation. In 1952, the operators will receive two-thirds of a day off per week plus two weeks paid vacation, and in 1953, the operators will receive one full day off in seven with two weeks paid vacation.

Court Declares Bingo Illegal in Cleveland

The Court of Appeals in Cleveland this week upheld a lower court ruling that the city's Bingo licensing statute is unconstitutional and therefore illegal. The opinion of the court was unanimous.

Exchange Wage Rise In New Pact

Belief that a wartime emergency wage-freeze order will be issued very shortly has prompted the IATSE and distributors to reach an agreement swiftly on new union contracts to cover some 5,000 film exchange employees in 32 exchange cities.

Thus, after negotiating only one month, IATSE representatives and a distributors' committee have agreed that the workers shall receive under new two-year contracts a \$4-per-week, across-the-board wage increase which will increase the payroll cost of the eight companies involved by a total of over \$1,000,000 a year.

It was expected the new contracts would be signed this week, and that union representatives will enter negotiations immediately with the four remaining companies, which customarily accept as a pattern whatever agreement is reached by the eight companies. The eight are: Columbia, Loew's, Paramount, RKO Radio, Republic, 20th Century-Fox, Universal-International and Warner. The four which have yet to negotiate are Eagle Lion Classics, Monogram, National Screen Service and United Artists.

The eight pacts will be retroactive to Dec. 1, the date when the previous two-year contracts expired. The swiftness with which an agreement was reached is emphasized by the fact that the talks two years ago were marked by deadlocks and strike threats.

Joseph E. McMahon of Republic was chairman of the distributors' negotiating committee, and Thomas J. Shea, assistant to "IA" international president Richard F. Walsh, was chairman of the union group.



Mrs. Hazel Parker, president of J. J. Parker Theatres, Portland, Ore.

On the desks of the "Pace-Makers" of this industry...

The Herald is "part of the picture"

Equipment Men to Meet NPA Jan. 10

WASHINGTON: An advisory committee of theatre equipment manufacturers will meet with the National Production Authority January 10 to discuss problems under the defense program, Nathan D. Golden, NPA film chief, announced this week.

Representatives of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association recently met with NPA officials on questions concerning NPA's construction control order. The January 10 meeting, however, will be held exclusively with equipment manufacturers. Stress will be on matters like metal shortages and allocations and priorities on defense orders.

It was believed likely that by the time the scheduled meeting was held, Mr. Golden's office, along with other NPA branches, no longer would be a part of the Commerce Department, but part of an over-all defense production agency now being set up under Charles E. Wilson, defense production chief. NPA officials said that they were not at liberty to give out the names of the individuals asked to serve on the manufacturers' advisory committee.

David Marcus Theatre Opened by Skouras

A theatre honoring the memory of the late Col. David Marcus—the American who occupied a top military post with the Israeli Army during the hostilities in that country—was formally opened last Thursday by the Skouras circuit in New York. The theatre, formerly the Skouras Tuxedo, is located at Jerome Avenue and Gunhill Road in the Bronx. All proceeds of the opening went to the David Marcus Memorial Foundation and the United Jewish Appeal. Joining in the dedication ceremonies were Israeli diplomatic officials, members of the American Legion, and representatives of civic and military groups.

Syracuse 3% Tax Levy Starts on January 1

The Syracuse Common Council has defeated moves to substitute a general sales tax for the amusement levy previously approved by the board, it was reported this week. This move ended hopes that the three per cent tax on motion picture tickets would be rescinded. The tax is scheduled to become effective January 1.

Disney, Krasna in Deal

It was reported this week that Danny Kaye, Donald Duck and Mickey Mouse will co-star in a combination cartoon-live action feature if a joint production deal between Walt Disney Productions and Wald-Krasna Productions is completed as planned.

RKO-BRANDT DEAL ON RKO STOCK DEAD

Negotiations between Howard Hughes and Harry Brandt for the acquisition by the latter's Trans-Lux circuit of Mr. Hughes' controlling stock in RKO theatres, have collapsed, it was announced this week. The talks had been broken off and resumed a number of times but an agreement could not be reached. Mr. Hughes' stock in the new RKO Theatres, Inc., probably will be disposed of by a court-appointed trustee. He is expected to retain his stock in the picture company.

U-I Promotes Peter Dana

Universal-International Tuesday promoted Peter T. Dana to eastern sales manager. Mr. Dana had been district manager, supervising Albany, Buffalo, Cleveland, Detroit and Pittsburgh. He succeeds Charles J. Feldman, who last week became domestic sales manager following the resignation of A. J. O'Keefe.



Peter T. Dana

Mr. Dana began with the company as a salesman in the Albany exchange in 1930. He later became branch manager there; then a branch manager in Buffalo in 1938, and in Pittsburgh in 1940. In 1946 he was promoted to district manager. He will move from his Pittsburgh headquarters and become part of the "sales cabinet" in the New York home office.

Other recent changes at Universal-International have been the promotion of advertising, publicity and exploitation chief David Lipton to vice-president; creation of a sales promotion department headed by Henry A. Linet, and promotion of Jeff Livingston to Mr. Linet's former position, eastern advertising manager.

Six January Openings Set for 'Cyrano'

Six January key city openings have been set for "Cyrano de Bergerac," it was announced this week by George J. Schaefer, general sales manager of Stanley Kramer Productions. The picture is currently playing in New York and Los Angeles roadshow engagements. January openings will be at the Playhouse in Washington, the Majestic in Boston, Aldine in Philadelphia, Selwyn in Chicago and at the Stage Door in San Francisco.

Exhibition In '48 Took 1½ Billion

WASHINGTON: According to the 1948 Census of Business, released this week, motion picture theatres in the United States reported receipts, including taxes, of \$1,569,000,000 for 1948. This represents a gain of 133 per cent over the 1939 figure of \$673,000,000, Roy V. Peel, director of the Bureau of the Census, U. S. Department of Commerce, announced. Data for drive-in and portable motion picture theatres are not included in these figures.

The total number of motion picture theatres increased from 15,115 in 1939 to 17,689 in 1948, an increase of 17 per cent. Individual theatres doubled their dollar volume of receipts, the average establishment taking in \$88,693 in 1948 compared with \$44,528 in 1939.

Employment in motion picture theatres increased from 128,857 to 181,322 for the workweek ended nearest November 15 in both Census years. For the country as a whole, annual pay roll in theatres rose from \$132,000,000 in 1939 to \$295,000,000 in 1948. Employees shared in the industry's growth with their average annual wage (full and part-work week combined), increasing from \$1,021 to \$1,625 during the period 1939 to 1948.

Increases in dollar volume of receipts were general throughout the country and a larger number of theatres were recorded by most states. The largest increases in receipts of motion picture theatres were reported by Florida (251%), Alabama (208%), and Arkansas (205%). Mississippi, Arkansas and Alabama led the nation in gains in the number of theatres for 1948 over 1939, reporting increases of 69%, 68% and 58%, respectively.

New York, California, Pennsylvania and Illinois each reporting motion picture theatre receipts in excess of \$100,000,000 in 1948 accounted for 25% of the number of establishments, 39% of the dollar volume and 42% of the payroll for the entire country for the industry. Comparable figures for these same states in 1939 were 26%, 41% and 42%.

The gross receipts figures for 1938 and 1939 include receipts from concession sales or renting concessions, Census Bureau officials said. Taxes accounted for about 17 or 18 per cent of 1948 receipts.

Philadelphia Ticket Tax Total Off in 11 Months

Amusement taxes in Philadelphia, reflecting business at the motion picture houses and other places of amusement, continue to drop. For the 11 months of this year, ended November 30, collections on the 10 per cent admissions tax to all amusements totaled \$3,255,830, as compared to \$3,851,557 collected during the same period last year.

The National Spotlight

ALBANY

The exchange district campaign to raise funds for the Will Rogers Memorial Hospital at Saranac Lake is being directed by Dan Houlihan, 20th Century-Fox manager, for the distributors, and by Saul J. Ullman, upstate general manager of Fabian circuit, for the exhibitors. The national goal is \$300,000. Robert Mochrie, RKO sales manager, is distributor chairman; S. H. Fabian, theatres chairman. All exchange managers and salesmen are cooperating with Mr. Houlihan, by contacting circuits and independent theatres. Christmas scrolls, to be signed by 30 employees and industry friends making donations, have been distributed to every house. . . . Pearl Evans, new Metro field exploitation representative, has reported for duty here. MGM did not have a resident exploiter since Floyd Fitzsimmons was transferred to Boston some time ago. . . . Republic and 20th Century-Fox were among the first exchanges to hold Christmas parties.

ATLANTA

Christmas trade in all theatres seems to have picked up. Playing are: Loew's Grand, "Mutiny on the Bounty" and "A Day at the Races"; Fox, "Breakthrough"; Paramount, "Mister 880"; Roxy, "The Jackpot," second week; Rialto, "The Fuller Brush Girl"; Peachtree Art, "Pygmalion"; Rhodes, "Miniver Story." . . . Herman "Dusty" Rhodes, general manager, Dixie drive-in theatres, checked in at his office after a visit to their drive-ins' North Carolina. . . . Seen around the row: H. Martin, Martin Theatres in Florida; P. L. Taylor and A. L. Bishop, the Bishop Theatres in Georgia; J. H. Thomson, Martin and Thomson Theatres, Hawkinsville, Ga.; J. H. Thompson, Family drive-in, Gainesville, Ga., and Jay Solomon, Tennessee chain theatre owner. . . . Bob Moscow, general manager of the M. & M. Theatres in Atlanta, has been named as publicity chairman for the observance, February 18-25, of Brotherhood Week. . . . Ray Smith appointed manager of the Joy theatre, Birmingham, Ala. . . . The Wilby-Kinney theatre managers held their annual meeting in Atlanta. . . . J. O. Biddle, owner of the Fay theatre, Jasper, Fla., has opened his 300-car drive-in there.

BALTIMORE

Reissues and holdovers predominated film offerings at the first runs with only four new pictures being offered, including "If This Be Sin," at Keith's, opening December 18; "Good Time Girl," at the Mayfair; "Dead Man's Eyes," with reissued "Dracula's Daughter," at the Times and Roslyn jointly; "The Next Voice You Hear," at the Town. Fifth week holdovers included "All About Eve," at the New theatre, and "Trio," at the Little. Double reissue programs prevailed at the Century with "A Day at the Races," and "Mutiny on the Bounty"; and

at the Hippodrome with "Gilda" and "Platinum Blonde," plus vaudeville. . . . Joseph G. Samartano, Loew's city manager, Baltimore, inaugurated a new idea to help get funds for the needy children's shows at Loew's Century and Valencia in the suggestion that those who contributed \$20 to the fund could each invite 20 needy children to the party. . . . Sponsored by the Maryland League for Crippled Children and Keith's theatre, J. L. Schanberger, manager, arranged for a special Christmas party for Christmas morning.

BOSTON

Mild business was registered this week with the most impressive gross at the Paramount and Fenway in the world premiere of "Sun Sets at Dawn." . . . Tent No. 23, Variety Club of New England, has submitted the names of Martin Mullin, Samuel Pinanski and Edward Fay as New England candidates to *Look Magazine's* contest for the most outstanding showmen. . . . Leonard Appel, Columbia, and Dave Grover, RKO, returned from the Coliseum of Motion Picture Salesmen in Cincinnati and called a meeting of local salesmen to disseminate the information received. . . . Louis Richmond and Louis Stern, circuit operators, will operate a Musical Tent on the North Shore for the summer months, with the presentation of light operettas under the sponsorship of Richard Aldrich. . . . Frank Calvi has resigned from Massachusetts Theatre Equipment Company and has joined Joe Cifre, Inc., distributors of Motiograph projection equipment. . . . A landmark since 1916, the Scollay Square theatre has closed its doors.

BUFFALO

Robert Dame, for many years manager of the Teck theatre, downtown Shea moveover house, has resigned. Mr. Dame has been succeeded at the Teck by Leonard Jozwiak, who started as an usher at the same house. . . . Exhibitors, representatives of civic groups and the press attended a special screening of "The MGM Story," arranged by branch manager Jack Mundstuk in the Tick theatre. . . . Ray Pashley, operator of the Colonial theatre in Moravia, N. Y., who also is a member of the Monogram sales staff in central New York territory, was in

Buffalo. . . . The committee in charge of the Variety club's New Year's Eve and Going-Out Party for Elmer Lux reports a great number of reservations. . . . Fred Malone is the new student assistant manager at the Schine Paramount in Syracuse. . . . George Harvey and Jerry Carter are now operating the Dixie theatre in Rochester, formerly operated by Schine. . . . The mammoth 70-foot upright sign reading, BUFFALO, was put in place over the marquee of the ace Shea house this week.

CHICAGO

Balaban and Katz televised President Truman's mobilization speech at their Tivoli theatre. . . . Film star Charlton Heston made personal appearances in the Chicago theatre lobby the opening day of "Dark City," attended special showing of the film for *Herald-American* teen-age reporters, and made an appearance at the Allied Theatres of Illinois banquet along with other Hollywoodites: Vera Ellen, Bill Lundigan and Rex Allen. Allied's 20th anniversary celebration brought out most of the local showmen. . . . Ludwig Sussman, veteran theatreman and owner of the Adelphi theatre, was honored by the Disabled Veterans of Illinois for his policy of admitting service men and women free to his theatre. . . . MGM general and executive offices closed for two hours Thursday for a special showing of "The MGM Story" for company personnel, exhibitors and press. . . . Audience reaction quite favorable at the sneak preview of "Born Yesterday," at the Woods. . . . Business continues slow in the Loop, with four theatres turning to reissues until Xmas. "King Solomon's Mines" continues to be the best thing in the Loop, hitting around \$16,000 for its third week. Film goes into 19 neighborhood houses the day after it leaves the Grand. Loop houses rounding up big attractions for the holidays: "Breakthrough," "Pagan Love Song," "Mr. Music," "Harvey" and "For Heaven's Sake" among those booked. . . . Art house, Ziegfeld, just outside the Loop, doing good business with "Trio"; Surf likewise with "City Light."

CINCINNATI

Heavy snows plus heavy Christmas shopping has resulted in light business. Currently showing: "Between Midnight and Dawn," RKO Palace; "The Killer That Stalked New York," RKO Albee; "Gun Crazy," with "Davy Crockett, Indian Scout," RKO Grand; "Tangier" and "Black Angel," RKO Lyric; "All About Eve," Capitol (second week); "Mystery Submarine," Keith's, and "Hamlet," Guild (second week). . . . The 12-story Keith Building has been purchased by a group of eastern investors at a reported price of \$2,000,000. In addition to storerooms and offices, the building houses the 1,500-seat Keith theatre. . . . The Fort Industry Co., Detroit, operating a chain of

(Continued on following page)

WHEN AND WHERE

January 16-17: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania at the William Penn Hotel in Philadelphia.

January 29-31: Annual convention, Theatre Owners of Arkansas, Mississippi and Tennessee, at the Hotel Gayoso, Memphis.

(Continued from preceding page)

seven radio and three TV stations, has purchased WSAI here, from the Field Enterprises, Chicago. . . . Fred Helwig, Charleston, W. Va., has sold his Ward theatre, at Ward, W. Va., to Roy Napier, of Montgomery, W. Va. Mr. Helwig is president of Allied Theatre Owners of West Virginia. . . . The Cincinnati Variety Club, Tent No. 3, will hold a gala New Year's Eve party.

CLEVELAND

Business conditions are resulting in a growing list of houses that may close. Many are secondary houses in the situations. . . . E. J. Stutz has acquired Robert Snyder's interests in Realart Pictures of Cleveland. . . . Edward Rabb, owner of the Highland and Liberty theatres, Arkon, purchased the Starlite and Ascot drive-ins from Clarence Snook and George Blake. . . . Manager Cliff Peg announces a gala New Year's Eve stage show at the Mayland theatre. . . . More than 75 industry members attended a luncheon meeting for Arthur Mayer to hear about COMPO. Mayer stated: "If there were no COMPO today, the industry would have to form one." He urged unity within each industry branch and with each branch, as the only method to re-establish it in public esteem.

COLUMBUS

Pre-Christmas week's business was off, as expected, with "The Jackpot" at Loew's Ohio rating the nod for the choice box office selection. . . . RKO Palace had "Walk Softly, Stranger," the Grand showed "High Lonesome," and the Broad brought in a dual revival of "Mutiny on the Bounty" and "A Day at the Races." . . . Kitty Longfellow, 16-year-old cashier at the Garden, coolly thwarted a would-be holdup man by pressing the floor buzzer for help after she told the man "Wait a minute." He fled during the delay. . . . Manager Walter Kessler of Loew's Ohio arranged with Columbus Chevrolet dealers for a Saturday morning Christmas show for 3,000 local children. . . . Pvt. Ralph King, former usher at Loew's Ohio, was the first local Marine Corps reservist on duty in Korea to be killed in action.

DENVER

William Hastings, Orpheum manager, staged a baton twirling contest that proved successful, and is putting on a weekly quiz program over KOA in cooperation with the News. . . . Variety Tent No. 37 held a testimonial dinner for Pat McGee, retiring chief barker. . . . Monogram held a Christmas party at the Navarre. . . . Realart will move to 737 Twenty-first street, former Film Classics quarters. . . . Variety Tent to celebrate the successful 100-new-member drive with "Welcome New Member" party in middle of January.

DES MOINES

The Rio at Rockwell was destroyed by an explosion and fire. Owner Ken Sinnard and his family escaped from their apartment on the second floor. A telegram urging non-appeasement of Red China and Russia was sent the Senate Foreign Relations Committee by Local 332, IATSE's Motion Picture Operators, of Clinton. . . . Bettendorf's first

The National Spotlight

theatre in almost 20 years is expected to be ready for business in several weeks. The new house, the Iowa, will be operated by the D & S Amusement Corp. headed by Bob Danico. . . . Changes in management at the Oakland and Carson theatres have been announced by Howard Brookings, owner. Mr. and Mrs. Charles White, who formerly operated the Carson, will manage the Oakland, Lynn McBride has been named manager of the theatre at Carson. . . . Prosecution "to the limit" is in store for anyone caught damaging seats at the Iowa in Winterset from now on. Manager Marion Hesselink said all seats in the theatre were reupholstered during the summer because of malicious damage. Since then more than 50 of the repaired seats have been ripped with knives. . . . Ralph W. Brown, 59, who operated the Phoenix theatre, Neola, for 41 years, is dead. He died in Council Bluffs.

DETROIT

Boxoffice has dropped off a bit due to oncoming holidays and Christmas shopping rush. "King Solomon's Mines" is still okay in its fourth week at the Palms. . . . Adams held over "Two Weeks With Love." "Harvey" opened Friday at the United Artists Theatre. . . . David Idzal, managing director of the Fox, headed the committee which decorated downtown Detroit's parks with lights, Christmas trees and is sponsoring a group of carollers. . . . Earl J. Hudson, president of United Detroit Theatres, heads the committee handling the 250th birthday festival to be celebrated by Detroit this summer. . . . The Cohen Circuit opened its new Lucon at East Lansing, Mich. . . . Variety Club of Michigan, Tent No. 5 has moved to smaller rooms in the Book Cadillac Hotel. . . . Clive R. Waxman claims he is not giving up his Independent Theatres booking service in Grand Rapids, as reported. . . . Albert J. Champagne, 20th-Fox, has been re-elected business agent of IATSE, Local F25, for 1951.

HARTFORD

MGM's "King Solomon Mines" was held over for two weeks at Loew's Poli-New England circuit theatres in Hartford, New Haven and Bridgeport, backed by one of the most extensive advertising and exploitation campaigns for a motion picture in the Hartford territory in several years. Harry F. Shaw, division manager, and Lou Brown,

advertising and publicity director for the circuit, were in charge of the overall campaigns. . . . Downtown Hartford film newcomers included Warners' "Highway 301" and Allied Artists-Monogram's "Southside 1-1000," at the Warner Strand; and MGM's "Mrs. O'Malley and Mr. Malone" and U-I's "The Milkman" at Loew's Poli. . . . Henry D. Boehm, advertising manager of the State theatre, Hartford, is observing his 12th year in that post. . . . Joseph Vasco, manager of the Newton theatre, Newton, Conn., part of the Kounaris-Tolis-Ulyssis theatre interests, has resigned. . . . Douglas Brown has been named chief of the service staff, Loew's Poli Palace theatre, Hartford. . . . Hartford visitors: Ray J. Wylie, Wylie Amusement Enterprises, New Haven; James Cotoia, Art theatre, Springfield, Mass.; Ben Rosenberg, New England Theatres, Boston.

INDIANAPOLIS

Jack Dowd, recently named Republic branch manager in Los Angeles, has returned to look after the local office until January 1 while his successor here, Bernard Brager, spends Christmas at his old post in Dallas. . . . Carl Niesse, operator of the Vogue, has abandoned a \$1 family night try-out after a couple of weeks. He says only 17 people asked for the rate one night. . . . Business up here considering the weather and the pre-Christmas shopping spree. "Breakthrough" did a nice \$11,000 at the Indiana and "Harriet Craig" \$10,000 at Loew's.

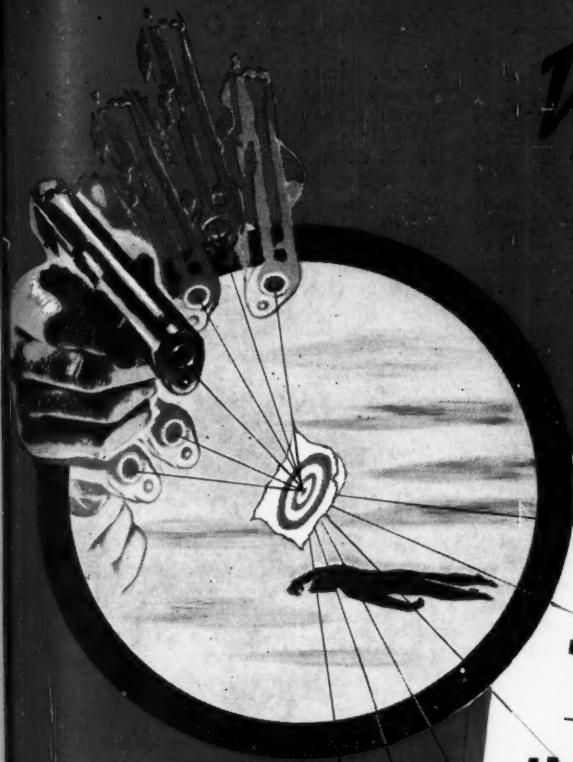
KANSAS CITY

"Highway 301" at the Paramount was followed by "The Buccaneer" and "Ladies of the Big House." "Mr. Music" is booked during the holidays in this and 20 theatres of the Kansas City exchange area. . . . The Kimo has a double bill, "Mr. Perrin and Mr. Traill" and "A Canterbury Tale," following a week of "Major Barbara" and "Outcry." The Midland has a double bill, "The Fuller Brush Girl" and "Last of the Buccaneers," leading into the week before Christmas. . . . The Roxy and the Plaza, suburban, are showing "All About Eve," the Roxy having "Rio Grande" to complete its double bill. . . . A hearing on zoning ordinance amendments with requirements for children's amusement parks and drive-in theatres has been set for December 22 by the general committee of the city council, Kansas City, Mo. The proposal as to drive-ins would require approval by the zoning board, parking lanes, off-street parking for waiting patrons, etc.

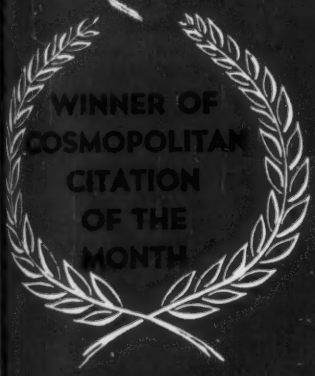
LOS ANGELES

Playing are: "Let's Dance" at the two Paramounts, "Two Weeks with Love" at Loew's State and the Egyptian, "Emergency Wedding" at the Pantages and Hillstreet, "Highway 301" at the three Warner Bros. houses, "Mystery Submarine" at the United Artists circuit, and "American Guerrilla in the Philippines" at the Los Angeles and Chinese group. Continuing to draw heavily after six weeks at the Fine Arts at roadshow prices was Jose Ferrer's "Cyrano de Bergerac." . . . E. L. Walton, Republic vice-president and assistant sales manager, returned to his New York office after an extended visit to the local exchange. . . . A distinguished guest at the Variety Club in-

(Continued on page 32)



The "Parrot's" signature...
six shots fired so rapidly
they echo as one!



VARIETY ... 'Sun Sets'
Hot 22G in Boston!
Paramount... **Nifty!**
Fenway..... **Robust!**

SAVAGE FICTION! BASED ON FACT!

**They pulled
the switch on
Convict
X22002
but he walked away Alive...**

and a
handful
of reporters
could
barely believe
the story
they wrote
for the
headlines of
the world!

THE SUN SETS AT DAWN



introducing **SALLY PARR · PHILIP SHAWN**
Two new faces—destined for stardom
with **WALTER REED · LEE FREDERICKS · HOUSLEY STEVENSON · CHARLES ARNT** • Produced by
HELEN H. RATHVON and PAUL H. SLOANE • Written and Directed by **PAUL H. SLOANE**

EAGLE LION CLASSICS Release

(Continued from page 30)

stallation in the Ambassador Hotel was Sir Ernest Turnbull, head of the Australian Hoyt circuit of 176 theatres. . . . A 500-car drive-in has been announced by Sherrill Corwin and Associates for Santa Barbara. . . . Fox West Coast shuttered the El Portal in the San Fernando Valley to allow extensive alterations. . . . Gene O'Keefe replaced Dick McClay as manager of the La Tijera, and Dick Kupper turned over supervision of the Imperial to Mr. O'Keefe before assuming managership of Bill Kupper & Associates' new California theatre in Burbank. . . . Doing their own booking since parting from Southside Theatres are Alex and Max Schreiber of the Paradise theatre. . . . S. B. Steck resumed operation of the Adams theatre from Harris Anderson.

LOUISVILLE

New pictures offered at the first run theatres here included: "Highway 301" at the Mary Anderson; "Born to Be Bad" at the Rialto. The Strand offered "Hit Parade of 1951" and "Trail of Robin Hood," while Loew's was scheduled to bring in "The Fuller Brush Girl" and "Last of the Buccaneers." "All About Eve" moved from the Rialto to the Brown for a second week. . . . In an attempt to gain the children's matinee patronage, Martin Weinburg advertised for his Saturday matinee a complete selected and approved children's program for his Crescent. . . . Attempting to operate during the winter months are the Kenwood and Twin drive-in theatres here. As an extra inducement to their patrons the Twin, under the direction of Lou Arru, has installed electric in-car heaters. . . . Clarence Taylor, assistant to the president of the Kentucky Association of Theatre Owners, has been appointed publicity chairman of the Kentucky Military District in its program for the procurement of toys and food goods for the under-privileged children in this community. . . . Out-of-town exhibitors seen on the row recently included: Alton Rush, Lost River drive-in, Bowling Green, Ky.; Edwin St. Clair, St. Clair, Lebanon Junction, Ky.

MEMPHIS

Exhibitors from all over the Memphis territory will attend the annual convention of Theatre Owners of Arkansas, Tennessee and Mississippi (TOA affiliate) in Hotel Gayoso at Memphis January 29, 30 and 31. . . . The new 1951 officers of Variety Club, headed by chief barker R. L. (Bob) Bostick, will be installed the first week in January. R. L. Wilkinson is first assistant, Ben Bluestein, second assistant, Bernon Adams property manager and Jack Sawyer dough guy. . . . Business was good during the last week before Christmas. Loew's Palace showed "Three Husbands," Loew's State, "Day at the Races" and "Mutiny on the Bounty," Malco had "The Last of the Buccaneers," Warner had "Platinum Blonde" and Strand had "Lives of a Bengal Lancer" and "Beau Geste." . . . Mid-South exhibitors booking and shopping on Film Row included Gene Higginbotham, Leachville; Jimmie Singleton, Marked Tree; Orris Collins, Paragould; W. C. Kroeger, Portageville; J. C. Mohrstadt, Hayti; Moses Sliman, Luxora; Guy Amis, Lexington; N. B. Fair, Somerville; W. F. Ruffin, Jr., Covington; M. E. Rice, Brownsville; Leon Roundtree, Holly Springs, and Jack Watson, Tunica.

MIAMI

The premiere of "Mudlark" on December 22 at the gala opening of the Wometco Carib was to have official British representation in the persons of the governor of the Bahamas, Maj. Gen. Robert Arthur Ross Neville. Proceeds of the benefit opening will be divided among Damon Runyon Cancer Fund, Variety Children's Hospital, Mt. Sinai and St. Francis hospitals. . . . Variety Club of Greater Miami elected the following officers: Jack Bell, chief barker; Hal Kopplin, first assistant; Al Wilkie, second assistant; Carl Jamroga, dough guy, and Stanley Stern, property master. An election of officers for the board of the Variety Children's Hospital was as follows: George Hoover, president and chairman; Morris J. Kandel, first vice-president; Jack Cleary, second vice-president; Roscoe Brunstetter, secretary, and Robert Pentland, treasurer. . . . Screen offerings included "So Young, So Bad," Miami, Miracle, Lincoln; "Rocky Mountain," Olympia, Beach; "King Solomon's Mines," fifth week, Colony; "Two Weeks with Love," second week, Florida, Variety; "Let's Dance," second week, Paramount; "Joan of Arc," Embassy.

MILWAUKEE

Last week seven Fox-Wisconsin theatres closed prior to Christmas. All will reopen about Christmas. All of these theatres are in outlying areas. . . . None of the other chains here planned to discontinue any of their operations. The Allied Independent Theatre Owners of Wisconsin said that none of its members intend to close. . . . Some theatres here will close early Christmas Eve, or matinees only, while others will only have the first evening performance. . . . "The Best Summer Showman" of the Warner circuit for 1950 has been awarded to Ray Arnold, Warner manager of the Appleton theatre, Appleton, Wis.

NEW ORLEANS

Among the current attractions are: "Right Cross" at Loew's State; "Children of Paradise" at the Avenue; "The Woman in the Hall" at the Civic; "Mister 880" at the Saenger, and "Three Husbands" at the Joy. . . . Visitors included N. L. Erdey, Fox, Livingston, La.; Ernest De Mores, Joy, Churchpoint, La.; Joe Wallace, Harlem, Thibodaux, La.; Jack O'Quinn, Kaplan, La.; H. Blanchard, Napoleonville, La.; Lew Langlois, New Roads, La.; Ed Jenner, Laurel, Miss., and Bob Siegler, Dome drive-in, Hattiesburg, Miss. . . . Ed Jenner's new Midway drive-in, Lake Charles, La., will open soon. . . . Jeff Rebstock and Roy Pfeiffer announced that on February 4 they will turn back operation of the Avenue, Istrouma and Tivoli neighborhood theatres in Baton Rouge, La., to owner Joe Barcelona, who also operates the Regina in that city.

NEW YORK

Eight new pictures were scheduled to reach the first run theatres on and around Broadway in time for Christmas openings. Scheduled were the following: the British-made thriller, "Seven Days to Noon," at the Fifty-second Street Trans-Lux; "Mr. Music," the new Bing Crosby opus, at the Paramount; "Harvey," in its world premiere at the Astor; "Emergency Wedding" at the

Palace; "Stars in My Crown" at the Park Avenue; "The West Point Story" at the Strand; "The Mudlark" at the Rivoli, and "The Flying Missile" at Loew's State. . . . Harold G. Martz has resigned as city manager of the Walter Reade Theatres in Plainfield, N. J. John Balmer, city manager at Red Bank, N. J., succeeds him. Jack Hamilton, manager of the circuit's Atlantic drive-in theatre at Atlantic City, will assume the Red Bank post. Other Reade appointments are: Horace L. Robinson to become city manager at Long Branch, and Kenneth Ryan to manage the Strand at Freehold, N. J. . . . The Walter Reade circuit has booked Clarabell, clown on the Howdy Doodie television program, for special children's shows. . . . The circuit's Christmas party took place Monday.

OKLAHOMA CITY

The Warner theatre, Oklahoma City, had "Grand Ole Opry" on the stage, plus screen show with no advance in prices. . . . The Knob Hill theatre, Oklahoma City, had a free cooking school on the stage. . . . In Joplin, Mo., the Marine recruiting station, working with the management of the Paramount theatre, was in charge of a benefit movie. Admissions were canned or packaged foodstuffs, to be used to provide Christmas baskets for needy families of Joplin. . . . Work is progressing rapidly on the new drive-in theatre, being built just south of Angleton, Texas, on Highway 288. Bob Dexter, local manager for the Long Theatres, reports that a full crew is at work. The new theatre will open early in January. It will cost about \$90,000.

OMAHA

Frank Scott is installing a balcony to boost his seating capacity 60 in the Gem theatre, Moline, Ia. . . . The Silver Hill theatre, Oshkosh, Neb., and the State, Leavenworth, Neb., have boosted admissions, adults from 44 to 50 cents, and children from 16 to 20 cents. . . . Bill Keith, United Artists district manager from Kansas City, was in town. . . . Larry Starsmore, president of Westland theatre, Colorado Springs, also was here. . . . O. C. Johnson, former owner of two theatres at Falls City, has purchased 10 acres of land there for a drive-in. . . . Harriet Johnson is new RKO biller. . . . Jerry Roland is new assistant manager of the Fox theatre, Beatrice, Neb. . . . The Legion theatre has installed new sound and projection at Daykin, Neb.

PHILADELPHIA

Frank Braden coming in in advance for the promotion of "Cyrano," which will be shown here on a two-a-day road show policy. . . . In order to sustain box-office interest during the heaviest of the Christmas shopping days, the downtown houses offered five new features in an unprecedented booking move, since all openings are generally reserved for the holiday week. Reopening of William Goldman's Karlton as the Midtown with the world premiere of "The Goldbergs," marked by personal appearances of Gertrude Berg, highlights the forthcoming holiday week. . . . Variety Club's American Legion Post again staged its "Tide for Toys" collection for needy children with eight Warner neighborhood houses holding "toy" matinees. . . . Edgar Wolf moved from Warner's

(Continued on following page)

(Continued from preceding page)

Wayne to become manager of the circuit's Commodore, and Abe Goldsmith shifts from the latter house to the Savoia. . . . Frank Ackley, who had been manager of the Carmen since it first opened 23 years ago, resigned following the drop in stage policy. . . . Local Paramount exchange advised exhibitors in the area that assistance will be given in alleviating the effects of hardships placed on the theatres by the recent wind and rain storms. . . . Joseph Schaefer, Republic; Horace Wright, 20th Century-Fox, and Keith Godfrey, Columbia, were delegates to the Cincinnati meeting of the Colosseum. . . . Warners' Town, Wilmington, Del., built on the site of the former Savoy and continuing the former policy of last runs, reopened with admissions scaled at a 35 cent top and Howard T. Atkinson coming into manage the 500-seat house. . . . Melvin Fox's Beverlee, Beverly, N. J., went for \$10,000, and his Embassy, Swedesboro, N. J., for \$5,700, at a public auction with restrictions that the premises will not be used as theatres in the future.

PITTSBURGH

Mike Manos has added two more theatres to his fast growing chain. They are the State and Penn houses in Uniontown, which provided opposition to his house. . . . The Barry theatre, which has been closed since last April for the installation of a modern air-conditioning system, has reopened under the managerial policies of Jack Simon, veteran Pittsburgh showman, who has replaced Manny Greenwald. . . . Jimmy Totman, whose Erie division again won Warner's Showmanship prize, went to Florida for a vacation. . . . John Walsh, Fulton theatre manager, worked hard putting over fund raising at the Variety Club's Tent No. 1 for the club's Saranac Lake Sanatorium.

PORTLAND

Pre-holiday business holds to normal at majority of Portland's downtown houses. . . . Jack Matlack, J. J. Parker chain executive, points out "King Solomon's Mines" in its second week, United Artists, set a five-year attendance record, with 48,500 attending thus far. . . . 150 attended the annual convention luncheon of the Independent Theatre Owners of Washington, Northern Idaho, Alaska. Among exhibitors were Russell Miller, Manson; Mel Sohns, Kirkland; Harold Sohns, Bellevue; William Evans, Bothell; James Hoffner, Tacoma; Ed Halberg, Port Angeles; E. S. Olson, Port Blakeley; Walter Graham, Shelton; Chester and Sue Nillson, Tacoma; Walter and Mrs. Coy, White Center; Howard and Mrs. Taylor, Sequim. . . . Redecoration of the Orpheum theatre, Seattle, is underway.

SAN ANTONIO

The 21-month long strike between the Zaragoza Amusement Company and the local IATSE-MPMO union has been settled. . . . Genaro Gene Garcia, president of the motion picture machine operators here, has been reelected for another term of office. . . . Odom theatre, Odom, which has been closed for some time, is expected to reopen shortly. . . . L. L. Lewis, Houston exhibitor, recently took over the Texas, Bishop, which had been dark for last several weeks. . . .

The National Spotlight

L. S. Arnold has been appointed as the new general house manager of the Josephine here. . . . Ed Brady, Sr., Rivoli, San Benito, repainted his theatre inside and out. . . . The Luna theatre, Crystal City, next year will be operated by the Crystal City Merchants Association headed by Ramon Montemayor. Visitors included Mrs. Marie Burkhalter, Marine theatre, Ft. Worth; the Pena brothers, Delmita theatre, Delmita, and Genaro Trevino, Alta Bista theatre, Beeville. . . . "King Solomon's Mines" was held for a second week at the Texas. "Two Weeks With Love" bowed into the Aztec. "The Miniver Story" went into the Majestic.

SAN FRANCISCO

Box office receipts the past week were good, despite rainy weather. Topping the first week grosses was "Mystery Submarine" at the Orpheum. . . . New shows in town are "Dallas" at the Fox; "Mr. Music" at the St. Francis; "Pagan Love Song," Loew's Warfield; "Never a Dull Moment," the Golden Gate, and "Branded," the Paramount. . . . The annual Christmas meeting of managers and department heads, Fox West Coast Theatres of Northern California, was held at the St. Francis. . . . On Christmas Day, Dan McLean and Lee Dibble celebrate their 12th year at the Embassy with the usual party for patrons, including free cake, punch and soft drinks. . . . Manager Mark Alling, the Golden Gate, is still endeavoring to bring in stage shows from time to time. His latest bookings are the full "Admiral Band of Tomorrow" and the Freddy Martin Orchestra. . . . Visiting the row was Bruno Viccarrelli, Sunny-Mount Theatres, Mountain View.

SEATTLE

Dwight Spracher, of Seattle, has bought the Sunset drive-in theatre south of Olympia from Ned Miller and Art Berg for \$80,000. Spracher, in partnership with E. W. Johnson of Spokane and A. G. Basil of Raymond, owns drive-in theatres in the Seattle, Grays Harbor, Bremerton, and Willapa areas. . . . One of the most famous houses in the West, the Coliseum in Seattle, is in the process of becoming one of Seattle's most modern theatres. Evergreen Theatres is spending approximately \$250,000 in a complete remodeling of the 34-year-old theatre. The Coliseum, closed since Thanksgiving, will reopen during Christmas week. . . . Sterling Theatres has closed its Queen Anne. . . . John Danz sold his Roycroft theatre to Dean

Mellum, of Eugene, Ore. The theatre will be operated by Ted Ackles. . . . Maggie Mannerin, of Pullman, Wash., partner of Max Hadfield in the operation of his theatres there, died last week.

ST. LOUIS

Gene Autry and an all-star cast of Western entertainers will visit St. Louis January 25 and 26 and will appear at the St. Louis theatre twice daily. They'll start a coast-to-coast tour of 36 cities on January 13. . . . An early morning fire swept through the Uptown theatre in Alton, Ill., causing an estimated \$30,000 damage. Four fire companies fought the flames for almost two hours before bringing them under control. . . . Programs at the St. Louis houses for the week: "The West Point Story" and "American Guerrilla in the Philippines" at the Ambassador, on moveover from the Fox; "Two Flags West" and "Where Danger Lives" at the Fox; "The Fuller Brush Girl" and "Last of the Buccaneers" at Loew's State; "All About Eve" and "Harriet Craig" at the Missouri on moveover from the Ambassador; "King Solomon's Mines" at Loew's Orpheum on moveover.

VANCOUVER

At the civic election the plebiscite on "Wide Open Sundays" was defeated. . . . Election of officers for projectionists union, IATSE No. 348, resulted in the following slate for 1951: Bert Pollock, president; Bob Holm, vice-president; Lloyd Pantages, treasurer; Dave Smith, recording secretary; Guy Graham, business agent; Jim Baldwin, secretary, and A. E. McManus, member at large. . . . The Crescent theatre at Calgary will make alterations which include doubling the seating capacity to 800. The new owners are S. A. Slutker and Russell Murray. The suburban theatre was purchased from Harry Cohen. . . . One of S. Karby's two theatres in Meadow Lake, Saskatchewan, was destroyed in a recent fire that did \$25,000 damage. . . . A new amusement business, the Chilliwack Drive-in Theatre, Ltd., was registered under the B.C. company act, with a capital of \$100,000.

WASHINGTON

New openings included "Dark City" at the Warner; "Stage to Tucson" and "He's a Cockeyed Wonder" at the Metropolitan; "Southside 1-1000" at the Capitol; "Kansas Raiders" at the RKO Keith's; holdovers included "King Solomon's Mines" at the Palace for a third week; "Macbeth" at the Trans-Lux for a fourth week; "Trio" at the Playhouse for a fifth week; "Marriage of Figaro" at the Plaza for a second week, and "Bitter Rice" at the Dupont for a sixth week. . . . The Carolina theatre had a Xmas show for the benefit of underprivileged children. Warner's Avenue Grand and Seco theatres also had special shows. . . . Local F-13 elected the following officers: president, Agnes Turner, RKO; vice-president, Luther Buchanan, Paramount; recording secretary, Mrs. Willie Benick, ELC; financial secretary, Lillian Lee, Paramount; treasurer, Alice Reighly, MGM; guardian, Fred Von Langen, Paramount; business agent, Mrs. Sara S. Young, 20th Century Fox; trustees, Myrtle Friess, Mildred McDonald and Ethel Risdon; executive board, Henry Ajello, Jack Kohler and Jess Smith.

The Hollywood Scene

Know Your Audience Is Greshler's Film Recipe

by WILLIAM R. WEAVER
Hollywood Editor

Abner Greshler, whose name makes its first screen appearance in the executive producer niche on the main title of "At War With the Army," brings a new type of experience to production. Out of that experience quite conceivably could come a flow of pictures as distinctive in their departure from precedent as is his firm belief that his first production, a slam-bang barracks-room comedy starring Dean Martin and Jerry Lewis, will upset the tradition that service comedies are strictly peace-time entertainment. Not that he set out to prove that point (Korea went sour after his film was finished) in the first place, for he didn't, but because stage and radio did very well with service-type humour during World War II and he sees no reason why the screen shouldn't do likewise.

Mr. Greshler is not the first man to bring stage and radio experience to the production of motion pictures—he brings television experience, also—but he is the first to approach the making of pictures armed with 20 years of highly successful operation in the convention field. Although his development of a nationwide organization which supplies talent and produces for more conventions than all its competitors combined required that he become talent agent and

business executive as well as impresario, it is clearly the down-to-earth, enthusiastic showman, happiest when putting together a show for a national convention, who's doing the talking when he tells you what he thinks a motion picture producer's job is.

Still a young man—he started packaging shows when he was 16—Abner Greshler says a producer's first responsibility is to find out all he can about his audience, its economic level, its cultural horizon, its entertainment likes and dislikes, and his second responsibility is to put together a show, in whatever medium, based directly upon that knowledge. He grants that it's easier to get an accurate run-down on a convention audience, whose members have known interests in common, than it is to size up the widespread motion picture audience, but he regards the two undertakings as essentially identical and relishes the opportunity to prove he can come up with right answers.

Sees No Difference Among Entertainment Seekers

Fundamentally, he says, there is no genuine difference between entertainment-seekers, whether they are spending their entertainment money for theatre tickets, night club reservations or television sets. They want to be entertained, nothing more or less, and by something within their easy comprehen-

sion, preferably with a dash of surprise. They do not want to be messaged, taught, preached to or sold a bill of goods they didn't bargain for. He says perhaps the entertainment merchandise they like better than any other is what the trade describes, in the error of its own erudition, as "corn," and reels off a string of great screen grossers to support the observation.

Regardless of whether "At War With the Army" upsets precedent, there are to be at least eight more Greshler pictures within five years, five of them starring the Martin and Lewis, whom he teamed up as a cafe act some years ago, has managed ever since, and who are his partners in York Productions, his working title. Other stars will ornament the other three.

Five Pictures Started

Five pictures were started during the week.

Nicholas Nayfack, MGM, started "No Questions Asked," directed by Harold F. Kress, with Barry Sullivan, Arlene Dahl, Jean Hagen and George Murphy.

MGM's William Wright launched "Love Is Better Than Ever," with Elizabeth Taylor, Larry Parks and Josephine Hutchinson, directed by Stanley Donen.

Producer-director Joseph Kane rolled "Fighting U. S. Coast Guard" for Republic, with Brian Donlevy and Ella Raines in top roles.

Walter Mirisch turned cameras on "The Lion Hunters," another in Monogram's Bomba Series, directed by Ford Beebe.

Producer Sigmund Neufeld and director Sam Newfield started "Fingertips Don't Lie" for Lippert Productions, with Richard Travis and Sheila Ryan.

THIS WEEK IN PRODUCTION:

STARTED (5)

LIPPERT

Fingerprints Don't Lie

MGM

No Questions Asked
Love Is Better Than Ever

MONOGRAM

The Lion Hunters (Bomba Series)

REPUBLIC

Fighting U. S. Coast Guard

FINISHED (12)

COLUMBIA

Whirlwind (Gene Autry Prod.)

Magic Carpet
Criminal Lawyer

My True Story

INDEPENDENT

Vanishing Outpost (Western Adventure)

Thundering Trail (Western Adventure)

The Frontier Phantom (Western Adventure)

The Belle of Naples

(Wm Szekeley Prod.)

LIPPERT

Mask of the Dragon

MGM

Excuse My Dust

REPUBLIC

Insurance Investigator

WARNER BROTHERS

The Story of Folsom

SHOOTING (30)

COLUMBIA

No Help from Heaven
Sirocco

EAGLE LION

When I Grow Up (Horizon Pic.)

INDEPENDENT

Life of St. Paul (Cathedral Films)

The Bridge

He Ran All the Way (Roberts Prod.)

The Invisible Worm (Breakstone-Stahl Prod.)

MGM

Kind Lady
Show Boat
Rich, Young and Pretty
People in Love

PARAMOUNT

That's My Boy (Hal Wallis Prod.)

Here Comes the Groom

Fort Savage (formerly "Devil's Canyon")

Rendezvous

RKO RADIO

Flying Leathernecks

The Thing (Winchester Pictures)

Two Tickets to Broadway

20TH CENTURY-FOX

The Guy Who Sank the Navy

Kangaroo (Australia)

U.S.S. Teakettle

On the Riviera

Decision Before Dawn (formerly "Legion of the Damned")

No Highway (England)

UNIVERSAL-INT'L

Hollywood Story

Francis Goes to the Races

Cattle Drive

Little Egypt

Bonaventure

WARNER BROS

Strangers on a Train

"Brotherhood" Chairmen Named in Seven Areas

Max E. Youngstein, chairman of advertising and publicity, Brotherhood Week 1951, announced this week that Brotherhood Week publicity chairmanships had been accepted by seven additional circuit executives throughout the country. The new exchange area chairmen are: Frank O. Starz, Dallas; Fay S. Reeder, San Francisco; Marcel D. Brazee, Oklahoma City; Ted Barker, Cleveland; Edward R. Ruben, Minneapolis; Hortense Brunner, Milwaukee, and Robert Johnson, St. Louis. Brotherhood Week 1951, sponsored by the National Conference of Christians and Jews, will be observed February 18-25.

Paramount to Distribute 5,000 Crosby Manuals

Paramount Pictures Corp. is distributing 5,000 promotion manuals which both celebrate Bing Crosby's 20th anniversary as a star and to promote "Mr. Music," his latest picture, it was announced this week by Max E. Youngstein, Paramount vice-president in charge of national advertising, publicity and exploitation. The manuals feature information about the nationwide "Mr. Music" tieup arranged by Paramount in cooperation with CBS, Decca Records, Liggett & Myers and Famous Music. The manual contains practical suggestions to exhibitors on how to make the most of the tieup.

REAL PROGRESS

The latest wrinkle in motion picture theatres has been unveiled in Kenya, in East Africa, the Commerce Department reports from Washington. A new theatre in Mombasa will provide a private car park for patrons, a bar, a "novel open-air garden which will give a continental touch to the catering services offered," and to cap the climax, "improved sanitary arrangements will be an additional enticement."

Flynn Seeks to Delay "Bloodline" Release

Errol Flynn filed several actions in the Superior Court of Los Angeles this week, seeking injunctions to restrain Republic Pictures from releasing "Bloodline" and Warner Brothers from taking action based on such release pending a court finding on whether Republic is a "major company" within the meaning of his contract with Warners. Mr. Flynn's contract with Warners runs until 1962 and permits him to make one outside picture annually provided it is released by a major distributor. His counsel reported that Mr. Flynn was worried lest Warners take the view that Republic is not a major distributor and thus cancel his contract.

Time Sets TV Expansion

Arthur B. Tourellot, March of Time associate producer and director of TV activities, said in New York last week that arrangements had been completed for increasing the permanent TV editorial staff by 16 members, and that a blueprint for expanded activity in television film production for 1951 had been set up. Mr. Tourellot also expressed the belief that video was now old enough and staple enough not to become an immediate casualty of a war mobilization program.

"However," Mr. Tourellot said, "if restrictions continue for four or five years, circumstances would be decidedly unhappy for the television industry, for, by that time, replacement of worn-out sets and tubes could be impossible."

A 52-reel Pacific war counterpart of Time's recent "Crusade in Europe," is the first of two projects planned. Production will begin next month, with the first reel to be telecast in the spring. Each week thereafter, an additional reel will be telecast.

The second project will be a documentary series of TV films, "March of the Years," a title acquired some years ago from Columbia. These films will comprise footage culled from March of Time two-reel subjects that have completed the round of theatres.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

THE FLYING MISSILE

starring

GLENN FORD • VIVECA LINDFORS

with

Henry O'Neill • Carl Benton Reid • Joe Sawyer

Screen Play by Richard English and James Gunn

Produced by JERRY BRESLER • Directed by HENRY LEVIN

STAGE TO TUCSON

Color by
TECHNICOLOR

ROD CAMERON • WAYNE MORRIS

Kay Buckley • Sally Eilers • Carl Benton Reid

Screen Play by Bob Williams, Frank Burt and Robert Libott

Based upon a novel by Frank Bonham

Produced by HARRY JOE BROWN

Directed by RALPH MURPHY

GASOLINE ALLEY

with

SCOTTY BECKETT • JIMMY LYDON
(as Corky) (as Skeezix)

Susan Morrow • Don Beddoe • Patti Brady

Story and Screen Play by Edward Bernds

Based on the Comic Strip GASOLINE ALLEY by Frank O. King

Produced by MILTON FELDMAN • Directed by EDWARD BERNDT

GENE AUTRY

World's Greatest Cowboy
and CHAMPION
World's Wonder Horse
in

GENE AUTRY AND THE MOUNTIES

with

Elena Verdugo • Carleton Young • Richard Emory
and PAT BUTTRAM

Written by Norman S. Hall

Produced by ARMAND SCHAEFER • Directed by JOHN ENGLISH
A GENE AUTRY PRODUCTION

**Charles Smiley
STARRETT • BURNETTE**

in

PRAIRIE ROUNDUP

with

Mary Castle • Frank Fenton
THE SUNSHINE BOYS

Written by Joseph O'Donnell

Produced by COLBERT CLARK

Directed by FRED F. SEARS

British Film Control Hit By Boulting

One-man control of the British industry or part of it was termed "undesirable" and "dangerous" last week by Roy Boulting, British producer-director of "Seven Days to Noon," which opened in New York this week.

Queried on a MOTION PICTURE HERALD report from London that James Lawrie, head of Britain's Film Finance Corporation, was to assume the role of a quasi-dictator, Mr. Boulting commented: "Any system that gives complete power of life and death to one individual is very dangerous."

And he added with emphasis: "I for one would be strongly against it."

Attacks Entertainment Tax

The entertainment tax was seen as the principal evil plaguing British production and the entire industry by Mr. Boulting. "Just about everyone agrees that there must eventually be elimination or at least reduction of the tax," he said. "It's both prohibitive and harmful."

During the coming year, the Boulting Brothers will stick to their one-year schedule. "I Spy Strangers" goes before the cameras January 15. Two more films, made under contract to Sir Alexander Korda, will be put through the preparatory stages during 1951.

Here for the opening of his picture, Mr. Boulting said he was impressed with the number of British films playing, "even if it's only in the smaller houses."

"Our pictures should not attempt to compete with Hollywood's output," he declared. "We are developing a new audience, and in fact we aren't really competing with Hollywood now. It's going to take a long time until the American mass audience can be conditioned to enjoy anything but the pictures to which they are used."

Urges Flexibility

In Britain, Mr. Boulting felt the time had come to re-evaluate the present system of marketing pictures. "There is too little flexibility in the handling of films," he said. As an example, he cited the fact that British circuits rarely hold over films on the basis of merit. "It's not fair to the producer or the audience to throw out a picture after one week, regardless of its popularity," he held.

Is nationalization near in Britain? "Well," says Mr. Boulting, "if you get production that continues to operate only by virtue of Government money, there's always a grave danger of nationalization."

Walter S. Wishart

Walter Seaman Wishart, 91, retired theatre owner, died last week in Lumberton, N. C. He is survived by two daughters, a brother and a sister.

IN NEWSREELS

MOVIE TONE NEWS, No. 101—Ordeal in Korea. Christmas news.

MOVIE TONE NEWS, No. 102—UN forces evacuate Hungnam. Dutch girl returned home. 3,000-year-old tomb uncovered. Red Cross poster for 1951 drive. Sports.

NEWS OF THE DAY, No. 231—Ordeal in Korea.

NEWS OF THE DAY, No. 232—Beachhead war drama in Korea. President Truman proclaims national emergency. Acheson flies on defense mission. Dutch girl home after Singapore riot. New discovery in Egypt sands. Sports.

PARAMOUNT NEWS, No. 34—Korean situation. Yuletide editorial.

PARAMOUNT NEWS, No. 35—Acheson departs from Washington. General Eisenhower addresses Salvation Army. Vishinsky sails for home. General Wu calls a press conference. Korea: Battle of beachhead in full fury. National emergency.

TELENEWS DIGEST, No. 50-B—Korean situation. England: Clement Attlee returns. Arms to Indo-China. Jan Sibelius celebrates 85th birthday. Berlin riots. General Eisenhower urges unity. Boxing.

TELENEWS DIGEST, No. 51-A—President Truman proclaims state of emergency. Korea: Fight to the sea.

UNIVERSAL NEWS, No. 413—Korea. Peace on Earth.

UNIVERSAL NEWS, No. 414—No appeasement as President Truman puts nation on war footing. Egyptian tomb. Bertha Hertog. Korea: UN forces hold on to beachhead.

WARNER PATHE NEWS, No. 36—Korean situation.

WARNER PATHE NEWS, No. 37—Korea: Evacuation at Hungnam. Washington: Truman proclaims state of national emergency. Christmas 1950. Sports.

George F. Lucht Dies; Projectionist 39 Years

George F. Lucht, a projectionist at the Palace theatre in Milwaukee since it opened in 1916, died December 9. He was 69. Mr. Lucht came to the United States from Germany in 1903. In 1911, Mr. Lucht became a member of the Motion Picture Projectionists' Union, Local 164. His first position was at the old Nickelodeon in Pabst Park, now called Gordon Park. He later worked at the Theatrical in Milwaukee until he went to the Palace theatre. Mr. Lucht was in the industry 39 years. Surviving are two sons.

William P. Philips

William Pyle Philips, 68, a director and an executive of United Allied Artists Theatre Circuit, Inc., and a director of the Twentieth Century-Fox Film Corporation, died December 18 in New York City. Mr. Philips was a director of several other corporations including Sinclair Oil Corporation and the Park Sheraton Hotel. He was a partner in the banking firm of J. W. Seligman and Company, from which he retired in 1928.

Dave Regan

Dave Regan, 50, owner and manager of the Roxy theatre at Selma, Ala., died of a heart attack December 14. Surviving Mr. Regan are his widow, two children and a brother.

George N. Fielding

George N. Fielding, manager of the Empire and Capitol theatres in Kentville, Nova Scotia, died December 11 of a heart attack. Surviving him are his widow, two brothers and one sister.

Confection NEWS...

CANDY BARS are eaten by 94.8 per cent of all American boys, reports *The Boys' Life Survey* of 1950. Leading brands among the boys are Baby Ruth, Hershey, Clark's Mound, Milky Way, Butterfingers, Mars and O'Henry. Leading fruit drop brands, eaten by 85.2 per cent of boys, include Life Savers, Curtiss, Lemon, Charms, Cherry, Orange and Juju Fruits.

THE LARGEST candy sales gains in 1951 will be made by those manufacturers who do the best job of improved packaging and those most successful in encouraging better display at the retail level, says William A. Yantis, president of the Chase Candy Co., in his candy forecast for 1951. Prophesying continued rising candy prices unless price controls go into effect, and writing on the assumption that there will be neither all-out war or total peace this year, Mr. Yantis expects that the demand for candy will be enormous, and that people will buy enthusiastically because they will have money. He believes that the increase in pounds sold will not be as great as the increase in actual dollar sales. Higher costs, reflected in higher prices, will be responsible for the dollar sales rise. Mr. Yantis further states that the growing importance of the 10-cent bar as compared to the five-cent bar will be a big factor in increasing candy sales.

IN CONNECTION with the celebration of its 75th anniversary in 1951, the Chase Candy Company has offered a cash prize of \$75 to the buyer of Chase candies who sends in the oldest invoice issued by any of the manufacturing firms which make up the present Chase organization. In addition to the \$75 prize, Chase will offer awards to any customers who produce invoices dated 1926 or earlier.

EACH NEBRASKA candy eater consumes only 12 pounds of candy a year, five pounds less than the U. S. average of 17 pounds, says Paul F. Beich, president of the Bloomington, Ill., candy firm bearing his name, in a recent statement in Omaha. Declaring that candy is an impulse item, Mr. Beich advised that Nebraska exhibitors would do well to concentrate on better displays and improved merchandising methods for the various products.

CHANGES FROM 1948 to 1949 in the candy production pattern included a decrease in bar goods production from 47.8 per cent of the total to 44.3 per cent of the total, according to the publication *Candy Industry*. This drop was compensated for, however, by the increase of five-cent and 10-cent specialties from 7.9 per cent to 9.4 per cent and an almost two per cent rise in package goods sales from 50 cents to 99 cents.

"What the Picture did for me"

Columbia

CAPTIVE GIRL: Johnny Weissmuller—The largest recorded snowfall in this area's history gave me my poorest Friday-Saturday gross. The feature was swell, filled with action and thrills, but three feet of snow is too much competition. Played Friday, Saturday, November 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MARY RYAN, DETECTIVE: Marsha Hunt—Good little double-bill picture. Played Saturday, December 9.—S. T. Jackson, Jackson Theatre, Flamaton, Ala.

PETTY GIRL: Robert Cummings, Joan Caulfield—In our book this is one of the very best pictures of the year, although business was below average. It's surprising how many people never heard of the Petty Girl. Some of our customers thought it was going to be an opera. As a picture, it's tops.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

PETTY GIRL: Joan Caulfield, Robert Cummings—This must have pleased for I received nothing but compliments. It's musical and it's funny, filled with plenty of pretty gals too. Business fair. Played Sunday, Monday, December 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Eagle Lion Classics

I KILLED GERONIMO: Jack Ellison—Good little program Western, but nothing more. It was bought for that, so no complaints. Played Saturday.—S. T. Jackson, Jackson Theatre, Flamaton, Ala.

Lippert

CROOKED RIVER: James Ellison, Russell Hayden—I have been disappointed with these "Black Rider" series from Lippert. They just don't seem to have the punch that other western series deliver. With a supporting cast of Tom Tyler, Fuzzy Knight and Raymond Hatton, they should kick through, but they are lacking somewhere. I don't like set type of paper that National Screen issues on these, especially the 14x36. I think other exhibitors have noticed this too. Played Friday, Saturday, November 3, 4.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

HOLIDAY RHYTHM: All Star Cast—Just about the poorest picture of the year. A collection of vaudeville acts—some of them very good, but such a hammy story to carry it on.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

OPERATION HAYLIFT: Bill Williams, Tom Brown—My only regret was that more people were not here to view this very clever picture. Our weather was almost as poor as that shown in the film. However, those who did come enjoyed themselves. Bill Williams' characterization was outstanding. Played Friday, December 1.—Tom S. Cuff, Grand Theatre, Pollock Pines, Calif.

RETURN OF JESSE JAMES, THE: John Ireland, Anna Dvorak—There is nothing extra about this film. It does not deserve the extra rental that I paid. The story, as well as the performance of the cast, was very, very weak. This Jesse James stuff has gotten in a rut. For my part, this was a waste of time and money. Played Wednesday, Thursday, November 8, 9.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

ROCKETSHIP XM: Lloyd Bridges, Osa Massen—Here is a movie that has box office potentialities if exploited right. It has that "something different" quality and it will satisfy. Played Wednesday, Thursday, October 25, 26.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Metro-Goldwyn-Mayer

AMBUSH: Robert Taylor, John Hodiak, Arlene

MOTION PICTURE HERALD, DECEMBER 23, 1950

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Dahl—One of the finest westerns this exhibitor has viewed. Too bad we played it late. Also Robert Taylor seems to have lost his drawing power, though his acting improves with each film he makes. Attendance was only fair; comment was excellent. Played Sunday, Monday, November 26, 27.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

AMBUSH: Robert Taylor, John Hodiak, Arlene Dahl—A good feature for any situation. Somehow I have arrived at the conclusion that anything I play from Metro is going to be good. I have never been disappointed in any picture that I have ever screened from them. Leo the Lion has been fair and cooperative to me. Played Sunday, Monday, November 26, 27.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

DATE WITH JUDY, A: Jane Powell, Wallace Beery, Elizabeth Taylor, Robert Stack—This "sleeper," although a couple of seasons old, received the best reception of any picture I have played here in the past two years. My patrons' comments were excellent. This is definitely a family picture and it's the kind that creates good will for exhibitors. Played Sunday, Monday, October 29, 30.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

DEVIL'S DOORWAY: Robert Taylor, Louis Calhern—A lot better than it sounds and one of the superior westerns of the season. The whole cast is excellent and picture played to above average business.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

FATHER OF THE BRIDE: Spencer Tracy—We had a tieup with our local Rotarians, who sponsored a Rotary Theatre Nite. They put this over big and were very happy. Played Monday, Tuesday, December 4, 5. Rankin Enterprises, Plaza Theatre, Chatham, Ontario.

MALAYA: James Stewart, Spencer Tracy—This isn't anything big, but it does have production and stars behind it. It will please the majority of your customers. The story is a little difficult to follow, but that is a relief from the set pattern of the majority of our films. After all, some of our customers like to think for themselves. Played Sunday, Monday, November 12, 13.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—There are still plenty of theatre customers if Hollywood would but realize we have to give them the type of picture they like and that is good down to earth, human interest stories. "Stars in My Crown" could be used as a testimonial from every exhibitor as to what type of picture pleases more than the average theatre customer. On this picture we did the best business we have experienced in years. Having our folks come out smiling and saying what a wonderful picture it was also is something we have not experienced since "My Vine Has Tender Grapes." This type of picture could not possibly be as expensive to make, yet we have so few of them. Thanks to Metro for proving to us that there are still plenty of show-going people. Played Thursday, Friday, December 7, 8.—Louis W. Nelms, Grove Theatre, Groveton, Texas.

TO PLEASE A LADY: Clark Gable, Barbara Stanwyck—Excellent and business above average. Clark Gable in his old-time form as ruthless sportsman and ardent lover. Thrilling racing scenes and a picture you'll be glad you played.—Ritz Amusement, Inc., Park and Ritz Theatres, North Vernon, Ind.

Monogram

BLUE GRASS OF KENTUCKY: Bill Williams—This is what you will feel very happy with. It proved to us television hasn't as big a hold on your public

if you have the proper fanfare. Orchids to Monogram. Played Friday, Saturday, December 8, 9.—Rankin Enterprises, Plaza Theatre, Chatham, Ontario.

HOT ROD: James Lydon, Gloria Winters—This little picture will surprise you in the business it does. Just a picture, but the title will pack them in.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

WEST OF WYOMING: Johnny Mack Brown—O. K. little Western. Where was Max Terhune? My folks like him. Brown's Westerns seem to have lost their appeal here. Played Saturday, December 9. S. T. Jackson, Jackson Theatre, Flamaton, Ala.

YOUNG DANIEL BOONE: David Bruce, Kristine Miller—The title is appealing and the Cinecolor helps, but this didn't do any business for me. I was expecting a far better story than the film delivered. It is done up on a small scale. I gave top price for "Boone," but it doesn't deserve the money. Its running time—71 minutes—makes it ideal for a double. Played Wednesday, Thursday, December 6, 7.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Paramount

LET'S DANCE: Betty Hutton, Fred Astaire—Much better than you'd think. These two team together very well. Better than average musical story. Good enough for anyone's best playing time.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

MY FRIEND IRMA GOES WEST: Marie Wilson, John Lund—This one is loaded with laughs, music and wholesome entertainment. Jerry Lewis steals the show, but luscious Corinne Calvert and John Lund turn in superb jobs. The title is dripping with appeal which causes new faces to present themselves at your box office. Played Sunday, Monday, December 3, 4.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

THELMA JORDAN: Barbara Stanwyck, Wendell Corey—Here is a good movie. However, the title is weak and the appeal is limited to city exhibitors. I enjoyed this feature, but I would say it is not for small town consumption. Played Wednesday, Thursday, November 1, 2.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

TRIPOLI: John Payne, Maureen O'Hara—A good action drama in Technicolor with a lively romance and some beautiful settings. Picture did average business, but good enough for anyone's best playing time.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

Realart

MUTINY IN THE ARCTIC: Richard Arlen, Andy Devine—Action packed oldie that drew a fair crowd for mid-week. I doubled with "Zanzibar," a jungle feature, giving my patrons thrills reaching from the far north to deepest Africa. Played Tuesday, Wednesday, November 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ZANZIBAR: James Craig, Lola Lane—An oldie with a very poor trailer, but filled with plenty of action. The 11x14's are good and the picture pleased the action fans. I doubled with "Mutiny in the Arctic" to fair business. Played Tuesday, Wednesday, November 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

(Continued on following page)

Republic

AVENGERS, THE: John Carroll, Adele Mara—Our attendance was only average. However, those who came enjoyed the picture. I thought this product below Republic's standard set for its class "A" pictures. John Carroll is becoming quite an idol in our situation, now that he has been given an opportunity by Republic to show his ability. Played Sunday, Monday, November 19, 20.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

JOAN OF OZARK: Joe E. Brown, Judy Canova—Excellent small town show. Plenty of corn for all. Business poor because of the deep snow. Played Friday, Saturday, December 1, 2.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO-Radio

ROBIN HOOD OF THE PECOS: Roy Rogers, George "Gabby" Hayes—Good Western put to waste because of a record snowfall—over 3½ feet. There's plenty of action and the comedy relief is supplied by George "Gabby" Hayes. Played Friday, Saturday, November 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TATTOOED STRANGER, THE: John Miles, Patricia White—This is one of the poorest semi-documentary films I have ever seen. Yet strangely enough, attendance was good and comment and reaction excellent. Makes me wish they would reissue "The House on 92nd Street." Played Saturday, December 2.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

WINDOW, THE: Barbara Hale, Bobby Driscoll—The 73 minutes that were required for this film to be projected were well spent. Gee, it scared the pants off my children, and the adults in the same category. This is a fine example of superb acting and directing. Played Sunday, Monday, November 5, 6.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Twentieth Century-Fox

FIREBALL, THE: Mickey Rooney, Pat O'Brien—Not too good a picture, but played to above average attendance mid-week. Roller skating background helps.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

GUNFIGHTER, THE: Gregory Peck, Helen Westcott—Excellent picture. Fine acting. Wonderful title. Superb art work. Nevertheless this picture did not please our patrons who enjoy lots of action and no messages. Played Wednesday, Thursday, November 29, 30.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

MISTER 880: Burt Lancaster, Dorothy McGuire, Edmund Gwenn—A picture everyone liked, and played to outstanding midweek business. It's surprising how many people had heard how good this picture was before we played it.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind.

SLATTERY'S HURRICANE: Richard Widmark—This isn't for our situation—business wasn't good. Played Wednesday, Thursday, December 6, 7.—Rankin Enterprises, Plaza Theatre, Chatham, Ontario.

United Artists

GIRL FROM SAN LORENZO, THE: Duncan Renaldo, Leo Carrillo—Looks like Cisco and Pancho failed me this time. Business not up to par, but it pleased those who were present. I hope they continue making this series. Played Friday, Saturday, November 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IROQUOIS TRAIL: Robert Montgomery, Brenda Marshall—The previews played this up as an all-out Indian war and action packed film. It is and it brought out the action fans. The show is good! Played Tuesday, Wednesday, December 5, 6.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JOHNNY ONE EYE: Pat O'Brien, Wayne Morris—The story of a mug, a mutt and a little girl, which pleased very few of my patrons. Business was below par. Best bet is to play up the girl and the mutt which means making up your own advertisements. Played Friday, Saturday, November 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ONE NIGHT IN THE TROPICS: Allan Jones—Very good reissue, good print, good sound. I let my people know that Abbott & Costello were not the top stars in this picture. This is good for a double feature but not for Saturday. Played Sunday, December 12.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

50 YEARS BEFORE YOUR EYES: Documentary—Pleased the adult trade; bored the children. In my opinion, this documentary film surpasses anything of its kind. Particularly wonderful narration. Played Wednesday, Thursday, November 29, 30.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Short Product in First Run Houses

NEW YORK—Week of Dec. 18

ASTOR: Bow and Arrow.....Columbia
Feature: Harvey.....Universal

CAPITOL: Hearthrobs of Yesterday.....Columbia

Casanova Cat.....MGM
Feature: Pagan Love Song.....MGM

CRITERION: Features: Pinocchio.....RKO
Make Mine Music.....RKO

MAYFAIR: Screen Writer.....20th-Fox
Feature: Rio Grande.....Republic

RIVOLI: Fresh Yeggs (Song Cartoon).....Paramount
Whereabouts Unknown (This Is America!).....RKO

Feature: Never a Dull Moment.....RKO

ROXY: Lucky Duck.....20th-Fox
Circus on the Campus.....20th-Fox
Screen Writer.....20th-Fox
Feature: For Heaven's Sake.....20th-Fox

STRAND: At the Stroke of Twelve.....Warner Bros.

So You Want to Have an Operation.....Warner Bros.

Feature: Breakthrough.....Warner Bros.

CHICAGO—Week of Dec. 18

WOODS: Sarah Vaughan and Herb Jeffries.....Universal
Feature: Kansas Raiders.....Universal

Warners Latin American Sales Managers to Meet

Wolfe Cohen, president of Warner Brothers International, announced last week in New York that he would preside over a business policy meeting of Warner managers and division managers in Central and South America to be held in Panama January 15. A review of the relationship between the Latin American market and the American motion picture will highlight the discussions. Exchange operations and sales policies are also listed for discussion. Karl MacDonald, Latin American sales manager and John Morao, head of the Warner International contract department, will accompany Mr. Cohen.

\$1,798,500 Suit Filed by Los Angeles Drive-ins

The Skyline Theatre Corp. and California Drive-in Theatres, operating drive-ins in the outer Los Angeles area, last week filed a Federal suit in Los Angeles against major distributors. The drive-in operators are seeking damages totaling \$1,798,500, on the ground that distributors denied them the right to bid for first run films on an equal basis with conventional theatre operators.

MPIC of Canada Sets Up Committees for New Year

The Motion Picture Industry Council of Canada announced last week the reelection of J. J. Fitzgibbons as president, and the organization of the following committees for the coming year: Inter-industry committee, J. J. Chisholm and Ray Lewis; resolutions, F. Gordon Spencer and Ken Leach; legislation, Mayor A. J. Mason of Springhill, N. S., and Matt Park; finance and organization, Morris Stein and M. Triller; box office promotion, J. Arthur Hirsch, and public relations, Fred C. Dillon.

Vote Barron Scholarship

Tent 11 of the Variety Club, Washington, D. C., announced last week that it had voted a four-year, \$1,000 annual scholarship for the college training of Carter Tate Barron, Jr., son of the late Carter Barron.

Shorts

Columbia

THE GREAT SHOWMAN: Screen Snapshots—Excellent, one of the best Screen Snapshots.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

OH MY NERVES: Comedy Favorite—Here is one of the funniest two-reelers that I have ever played. It brought down the house! Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

ONE SHIVERY NIGHT: All Star Comedy—Hugh "Woo-Woo" Herbert and his colored side-kick cavort in fine style. There are plenty of laughs in this two-reeler.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Metro-Goldwyn-Mayer

TENNIS CHUMPS: Technicolor Cartoon—I first saw this in Louisville at Loew's State Theatre, where it produced guffaws—I then booked it here with the same results.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Monogram

PUPS IS PUPS: Little Rascals—These "Little Rascal" two-reelers are always good for laughs. This one was not as good as most of the other ones in the series, but it will please.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Paramount

MARDI GRAS: Musical Parade—This is one of those two-reel musical parade featurettes and it's good for any screen. The Technicolor is dazzling. If they liked it here, it will please anywhere. (They did!)—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

RKO-Radio

LOVE THAT BEAUTY: This Is America—It's about time that I got one of these "Americas" that pleased.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

PANIC IN THE STREETS: Richard Widmark—Pretty fair picture. Did only 50% average business, however. Played Monday, Tuesday, December 4, 5.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

BIG HOUSE BUNNY: Bugs Bunny Special—Good Bugs Bunny.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Statistics No Substitute For Showmanship

SOME people are tossing off statistics with easy abandon, thinking it will either impress or frighten managers into a better quality of effort at the point of sale. Fact is, these over-all statistics, at the national level, don't seem to mean much at the local level. Not even when they should.

Last week we made a reference to ten million television sets in 1951, with a potential audience of 50,000,000 home folks who won't have to go out to the movies, theoretically, at least. We were told the figures were too high (which they're not). In the magazine field they credit five readers to every copy in circulation—and in Baltimore, there has been one television set sold for every five persons in the total population!

We believe there is a "mass" audience for the movies—running into many millions, but it isn't as substantial as we think. Not long ago we heard an advertising agency executive question the fact that only about 15 or 20 million people see any single motion picture. He said it *couldn't* be so, for he knew that 90 million people went to the movies every week. But it IS true, nevertheless, for we only attract a fraction of our potential audience to see *any one film*, and it's been some time since we had a weekly audience of ninety millions.

There's a big gap between our current totals and the national potential, and we're steadily losing ground to television and other competition. The public has the money to buy what it wants, and it wants something that costs about three times as much per year as merely going out to the movies.

Lot of folks are complaining about television who aren't in the picture business. For instance, did you know that afternoon papers, across the board, are losing ground in comparison with other publications because the family no longer has time to read papers in the evening? And did you know that outdoor advertising has suffered more than any other from the upsurge in television? And that plain old-fashioned radio will reduce its advertising rates in order to

SEASON'S GREETINGS



Our thanks to FILMACK, who provided the inspiration for our annual Christmas greeting. And, confidentially, that's not really Santa Claus, it's Irving Mack in a white beard, and he *always* carries that bundle for showmen.

meet competition at the point of sale? It all comes down to this: The tendency to "view with alarm" at the national level is overwhelming the equivalent premise that we might "point with pride" at the local level. If there were more *showmanship*, it might be different, but there is vital need for aggressive action at the grass roots, and still more active aggression at the top level. There's a war on, and don't be mistaken.

Frank M. Paul, manager of the Lyric theatre, Indianapolis, Ind., recently was subject of a "Hoosier Profile" conducted as one of the "Inside Indianapolis" series in the daily *Times*. We've noted this feature in the Indianapolis paper before, and know it is quite an honor to be selected, for they make their remarks personal and pointed. Frank's picture, wearing a broad grin, was captioned—"That wry smile means some devilish new publicity scheme." But they like him just the same, even if he does come bearing gifts that are promotional gimmicks for current pictures at the Lyric.

We've always thought there was a kinship between the theatre manager and the newspaper guys, along any Main Street, anywhere. And it always pays to cultivate that kindred feeling, for publicity, advertising, exploitation, or whatever you call it. This break in the *Indianapolis Times* is a fine example of newspaper, as well as public relations. It rings with friendliness.

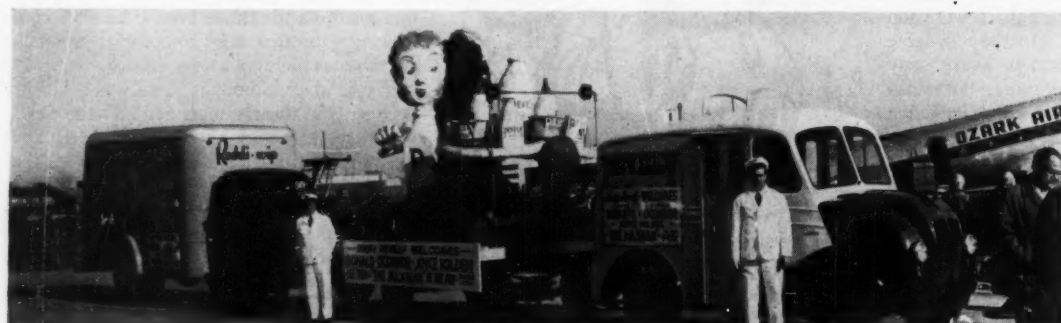
Howard LeSieur, for the past two and a half years director of advertising and publicity for United Artists, announced just before he moved over to a similar post with Eagle Lion Classics, that hereafter pressbooks issued by his former company will include a panel of answers to be used by theatre cashiers who are asked about the picture. Theatre managers in whose houses the procedure has been tested say it will be regular practice in the future. The direct approach through the box office wicket calls for direct answers, and it is well that cashiers and others have some coaching as to what they are to say in reply. But, it must really be brief and to the point, without the necessity for all the credits which producers of motion pictures are legally obligated to include in pressbook and other advertising copy. The cashier couldn't stand the strain, nor the potential patron either.

—Walter Brooks

You Have To Get Up Early-To Meet "The Milkman"-and Milkmaids, Too



Jack Sidney, publicist for Loew's Century theatre, Baltimore, had the "Milk Queen" below as star of television trailers and street ballyhoo. At right, the front display at the Fox theatre, St. Louis, as decorated in honor of "Pinky Pevely"—a local milkman of distinction, who sponsored the advertising.



"Pinky Pevely" also put on a street parade in St. Louis, of which the exhibit at left was part.



Milkmaids distributed free bottles of milk to newspaper men, as promotion for the picture at the RKO Boston theatre. Above, the gals corralled the newsboys with free curb service, at a convenient point of sale.



Joyce Holden in person, as a milkmaid, delivers the goods for the Circle theatre, Indianapolis; and at left, Jimmy Durante is awarded a diploma by visiting school marm, at the world premiere in Milwaukee, with Donald O'Connor and Joyce Holden as witnesses.

Doug Mellott Works Co-Op

Douglas W. Mellott, manager of the Naylor theatre, in Washington, D. C., and a Round Table member since 1938, sends us samples of his attractive heralds, which are not only underwritten by a cooperative advertiser who buys the back page, but the same sponsor is featured in Doug's weekly "Salute to the Neighborhood," and he contributes an audience prize on that particular night. It makes an effective tieup, with full benefits for the advertiser, and as a result, Friday is one of the best nights.

In addition to the regular four-page herald, with the cover and center spread devoted to the theatre program, Doug also has a series of sponsored heralds for his various "Country Store" nights, and for special occasions, such as the annual Christmas party. In these larger throwaways, several neighborhood merchants apparently underwrite the deal, including printing and prizes.

U-I Announces Winners Of "Louisa" Prizes

Winners of \$775 in prizes awarded by Universal-International for the best campaigns on "Louisa" submitted by managers of the Interstate, RKO and Wilby-Kinney circuits were announced by Charles Simonelli, in charge of national exploitation for the company. Duplicate prizes were given Robert Whelen, manager of the RKO Orpheum in Minneapolis and Norman Wrobel, manager of the Orpheum in St. Paul, with second prize to David Levin, of the Albee in Providence, and third to Harold Heller, of the RKO Regent in Grand Rapids.

First prize for the Interstate circuit went to J. P. Harrison, manager of the Campus, Denton, Texas, with Flo McDonald, Manager of the State theatre, Mercedes, Texas, second, and Conrad Brady, of the Majestic, Houston, third. First prize for the Wilby-Kinney houses went to Howard Amos, Temple theatre, Gastonia, N. C., with Jack Jordan, Ambassador theatre, Raleigh, second, and Garland Hayworth, Carolina theatre, Asheboro, third.



Mel Jolley, manager of the Century theatre, Hamilton, Ontario, receives an engrossed scroll from the Rev. J. C. Holland, pastor of the Stewart Memorial Church, for his public service in presenting "No Way Out," as a "significant contribution to better human relations through motion pictures."

SHOWMEN IN ACTION

Richard Berner, manager of the Vogue theatre, Bronx, N. Y., found a prize winner who really "most resembled" Cecil Aubry to advertise "The Black Rose."

Joe Daly, manager of the Manor theatre, San Mateo, Calif., promoted an extensive exhibit of Winchester rifles and things of interest to sportsmen, as lobby display for "Winchester 73."

Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., out in front with excellent displays for "A Life of Her Own," which he bills as "90 intimate minutes with New York's top glamour model."

George Balkine, manager of Warner's Stanley theatre, Philadelphia, built a compelling lobby display for "King Solomon's Mines" that really had atmosphere.

Howard Griffin, manager of the State theatre, Jefferson City, Mo., spends very little but gains many an extra dollar with interesting handling of lobby display.

Charles Grace, manager of the Embassy theatre, in Brooklyn, who always develops a realistic setting for lobby display, had an excellent example for "Treasure Island."

"The Gentleman Caller Contest" conducted for the benefit of "Glass Menagerie" at the Paramount theatre in Kansas City, spilled over into local radio stations, department stores and even the Terrace Room of the Muehlebach Hotel.

Boyd Sparrow erected an eight-foot display piece for an M-G-M record tieup in the lobby of Loew's Warfield theatre, San Francisco, with the local distributor footing the bills, which he says "makes it nice."

Mark Alling, manager of the Golden Gate Theatre, San Francisco, distributed \$20,000 in stage money through local Owl Drug Stores an exploitation for "Southside 1-1000," with the sponsor putting up prizes and all costs.

Sol Sorkin, city manager for RKO theatres in Syracuse, made a local tieup with W. T. Grant Co., and radio station WNDR, to plug "Glass Menagerie" in displays and via newspaper and airwaves.

Ernie Taylor, manager of the Park theatre, Chatham, Ontario, had a fine display arranged by the local Kent regiment and a full-page cooperative ad in the *Chatham Daily News* for the March of Time release, "As Russia Sees It."

Russell Schmidt had a ballyhoo for "Summer Stock" and writes they were going to use live animals but decided to rent costumes and put them on the usherettes.

Fred McMillan, manager of the Warner theatre, Washington, D. C., arranged a tie-up with NBC's "When A Girl Marries" as cooperative advertising for "Harriet Craig," with Nancy Osgood, local commentator, making both radio and television.

Millard Ochs, manager of the Strand theatre, Akron, Ohio, borrowed colossal telephones from the local Bell company, to build display for "Southside 1-1000."

A local music dealer, and Russell Bovem, manager of Loew's State theatre, St. Louis, each received prizes for the best window display jointly arranged for "Annie Get Your Gun" in St. Louis, with Bernie Evens, Metro exploiteer, passing out the checks.

Lester Pollock, manager of Loew's theatre, Rochester, N. Y., had the store windows plastered with record tieups for "The Toast of New Orleans" and a juke-box in the lobby of the theatre.

Les Fagg, manager of John Hamrick's Roxy theatre, Tacoma, Wash., had the Mayor and civic leaders posed with a wrecked car at a busy intersection as publicity for "And Then There Were Four," which was sponsored by local automotive and gas stations.

Roy Gordon, acting as m. c., giving away two ponies as a program feature for the Roy Rogers' Riding Club meetings at the Temple theatre, Tacoma, held on Saturday afternoons.

Joseph Clement, manager of the Paramount theatre, Buffalo, put on a terrific campaign for "Tripoli" with all-out support from the United States Marines, night parades and eye-catching displays on downtown streets.

Harold B. Lyon, manager of the Des Moines theatre, Des Moines, Iowa, hit another jackpot with local merchants who put up prizes in his contest to advertise "The Jackpot."



Richard Berner, Interboro circuit supervisor and manager of the Vogue theatre, in the Bronx, had a real, live "Petty Girl" as a model, and \$565 in scholarships for the best lobby sketching done by aspiring students of a local art school, who sponsored the event.

Matlack Hits New High In Contests

Jack Matlack, executive assistant to the president of J. J. Parker Theatres, in Portland, Ore., and multiple Quigley Award winner, sets a new record in cooperative contests with one he devised as an exploitation idea for the Metro picture, "To Please a Lady." Jack merely played his hunches that the title was exactly right to inspire cooperative advertising with local concerns. They have that title in mind as an advertising slogan, all the time.

This was extraordinary because Jack promoted \$6,000.00 in prizes, to say nothing of page after page of cooperative ads in the *Oregonian*. Nucleus was a tieup with Youngstown Automatic Dishwasher, and the grand prize was a completely equipped Youngstown Electric Kitchen, worth \$1,000. The remainder of more than 200 prizes were dishwashers, sinks and accessories, underwritten by a score of local electric dealers and contractors. Nothing could "Please a Lady" more than to win in this inspired advertising contest.

Feature of the campaign was that it included nearby Oregon towns, including some in the State of Washington, but all in the trading area of the J. J. Parker theatres in Portland, Astoria and Pendleton. The *Portland Oregonian* covers the Northwest and the circulation of the one newspaper was sufficient to reach potential patrons for this particular picture over a wide circulation. Ted Gallanter, Metro's field exploitation man, passes the details along to the Round Table, via Dan Terrell, at MGM's home office.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees

Metro Provides New Mat Service For Showmen

"A new mat service for showmen" is announced in the pressbook for "King Solomon's Mines" as still another booster from MGM to help theatre managers. A collection of 37 different slugs, used in conjunction with other ad mats, to supply the information, "Coming"—"Today"—"Tomorrow"—etc., are made available, with all 2-column slugs on one big mat, and all single-column width on another smaller mat, from National Screen Service. It makes the cost of these necessary ad slugs about one cent each.

All Aboard!

John Thomas, manager of the Palace theatre, Jacksonville, Fla., with an assist from Paramount fieldman, Leonard Allen, arranged a screening of "Union Station" in Jacksonville's Union Station.

Television In Small Towns

Shirley Booth, manager of the Booth theatre, Rich Hill, Mo., a member of the Round Table and frequent contributor to "What the Picture Did for Me," gives us his report of what television means in his small town, seventy air miles from Kansas City. He says there are 15 or 20 sets in town now, and he has just installed one of the better ones at the theatre, as an added attraction. In his belief, he's not losing any patronage, nor apt to. He says, "At times, the image will almost approach the clearness of the movies" and that the programs include some good entertainment, mixed with some that's not so good. He feels that television shows are often about where movies were 25 years ago, but we've improved a lot since then.

J. J. PARKER THEATRES

TRADITIONAL COURTESY and COMMUNITY SERVICE for a half century!

Entertainment is our business!

We are proud to have had an important part, along with The Oregonian, in the development of the Pacific Northwest . . . we are proud of our role in contributing to the American way of life . . . by offering at all times the best in wholesome motion picture and stage entertainment . . .

MRS. J. J. PARKER
President

Mrs. J. J. Parker

 JACK MATLACK Executive Assistant to the President	 HAROLD A. LAKE Comptroller	 GROVER A. HANDLEY Maintenance	 A. M. DUNLOP Supervisor Astoria Theatres	 KEITH FITZOLD Manager Broadway Theatre	 HAROLD LAWRENCE Manager United Artists Theatre	 HERBERT ROYSTER Manager Mayfair Theatre
 KENNETH WRIGHT Supervisor Pendleton Theatres	 MARTIN FOSTER Manager Guild Theatre	 CURT HOARE Manager-Co-Owner Riviera Theatre				

Our Staff are Your Servants

The "welcome mat" is always out at a J. J. Parker Theatre . . . our 150 employees are ever at your service . . . to see that you are comfortable, to fulfill your every wish . . .

The J. J. PARKER THEATRES

Largest Independent Theatre Circuit in the Northwest

Owning and Operating Theatres in
PORTLAND — ASTORIA — PENDLETON

BROADWAY • UNITED ARTISTS • MAYFAIR • GUILD in PORTLAND
LIBERTY • VIKING • RIVIERA in ASTORIA • UNITED ARTISTS in PENDLETON

Institutional advertising from the J. J. Parker Theatres, in Portland, Astoria and Pendleton, Oregon, presenting their president and her staff of managers and department heads, with a message from the 150 employees of the largest independent circuit in the Northwest.

Round Table In Britain

Q H. CLAYTON-NUTT, manager of the Broadway cinema, Eccles, whose showmanship stands out in our mail, sends a clever four-page herald which has a good stunt in it. Part of the type is on the front page, and part on the third page, either of which is cryptic until you hold the folded sheet up to the light and can read both forms through the paper. Of course, the second and fourth pages are blank to permit the curiosity-compelling trick. Also, he prints a puzzle maze which youngsters pour over, finding the quickest way from each of four outside corners to the Broadway, in the center, where "Nancy Goes To Rio" is playing. . . . RUPERT TODD, manager of the Odeon theatre, Blackpool, says he was lucky having a swimming bath nearby for the exploitation of "Dutchess of Idaho." . . . Wm. G. WILSON, manager of the Capitol cinema, Horsham, headlined "Plush Seat To the Moon" as publicity for "Destination Moon." . . . ROBERT L. LUCAS, a new member of the Round Table, holding a "Fancy Pants" contest at the Gaumont Palace, Taunton, with the sponsorship "Slimma Slacks" for ladies. . . . E. NATHAN, manager of the Gaumont theatre, Southall, sending photos for our British picture page on "My Blue Heaven." . . . D. C. COTTON, manager of the Rex cinema, Hull, submits samples of his "Winter Drive for Better Business." . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, had his Children's Club putting on a first-aid show for the benefit of St. John's Ambulance. . . . JOHN J. WILKINSON, manager of the New Coliseum cinema, Whitley Bay, and a consistent showman, posted a horse trough with the sign, "Last Water Hole Before 'Ambush'" obtaining difficult street permissions for the eye-catcher. . . . PERCY FREEDMAN, manager of the Pavilion cinema, Birmingham, had Father Christmas giving out birthday cards to 1,100 children.

Q J. G. CAMPBELL, manager of the Olympia cinema, Glasgow, sends a most ingenious cardboard puzzle, furnished by a co-operative advertiser, which you fold just right to reveal seven heads of Danny Kaye in "The Inspector General." . . . R. PARSONS, manager of the Royalty cinema, Birmingham, has two 24-sheet boards, so he posted one of them wrong side up for "The Inspector General" with a cut-out figure of Danny Kaye, stamping the operation with his approval, as an additional laugh. . . . J. W. JAMES, assistant manager at the Regal cinema, Trowbridge, had school children making "The Black Rose" in crepe paper for prizes, and getting very realistic results. . . . F. E. BRISSENDEN, manager of King's Hall cinema, Dover, had a stylishly dressed young lady with a pile of luggage mingling with passengers arriving on the London train, as ballyhoo for "Nancy Goes To Rio." . . . L. G. WEBSTER, manager of the Savoy cinema, Northampton, had front-page news pictures and lots of publicity with his well-dressed "Annie," "Sitting Bull" and "Buffalo Bill" at a fancy dress ball, as promotion for "Annie Get Your Gun." . . . J. S. BROOKS, manager of the Empire theatre, Cardiff, rolled up a 4000 pound gross for the Cinematograph Trade Benevolent Fund, with the personal appearance of Gloria Swanson, Montgomery Clift, Beatrice Campbell, Anthony Steele, Petula Clark and other stars, at the Royal Film Performance of the South Wales Cinematographic Exhibitors Assn. . . . L. LOVELL makes his final entry in the fourth quarter for the Quigley Awards from the Regal cinema, Kirkcaldy, and Miss LILY WATT submits current samples of her showmanship from the Odeon theatre, Coatbridge, Lanarkshire. . . . E. G. PIKE, manager of the Odeon theatre, Southend-On-Sea, had good window displays on "Let's Dance" and "The Jackpot."

National Pre-Selling

More than 8,500 retail members of the Florists Telegraph Delivery Association will go all out to promote 20th Century-Fox's "Bird of Paradise" through a series of full-page color ads scheduled for the April issues of *Look*, *Redbook*, *McCall's* and *Parade*. At the local level, retail florists from Coast to Coast will cooperate with theatres playing the picture and utilizing its merchandise tie-ins. Final plans were completed in Hollywood by Harry Brand, studio publicity chief, with Robert Grant, vice-president of the Grant advertising agency, and Robert Murphy, public relations director.

Dan Terrell, exploitation director for MGM, has set a complete schedule of cooperation with American Airlines in behalf of "Three Guys Named Mike," which is now set for release next May. A special folder, illustrated with scenes from the film and explaining how the story was inspired by an airliner hostess, has been printed and will be circulated on all flights through the next six months. Which shows you how far ahead they work in pre-selling.

A widely publicized search through 50 key cities to find the most beautiful local and national "Bride of Paradise" will be sponsored by 20th Century-Fox and the manufacturers of "Lovebright" diamond rings, with local jewelers cooperating in these and subsequent runs where theatre managers take advantage of this promotion for "Bird of Paradise." The most beautiful bride will be selected by a panel of fan and fashion magazine judges and will win a "Bird of Paradise" wardrobe, a \$1,000 "Lovebright" ring and a week's all-expense trip to Hollywood. Local contests will be supported by the cooperation of dealers.

A movement set off by disc jockeys all over the country will name January 10 as "Bingsday" in celebration of Bing Crosby's twentieth anniversary as a star, and it now appears that the full-scale, all-out program will make January "Crosby Month," in order to make room for the imposing list of co-operative radio and record sources. Bing's sponsors, as well as musicians' unions, music groups, schools and churches are taking part, creating their own individual programs in order to participate. The promotion is for Paramount's "Mr. Music," and originates with Max Youngstein's home office staff in pre-selling the picture.

A national tieup with the J-H Costume Co., Inc., makers of bridal and bridesmaid gowns, will promote 20th Century-Fox's "The Mudlark" in 200 cities from coast to coast. The company has made adaptations of the gowns worn by Irene Dunne and Beatrice Campbell in the picture and the new creations will be featured in cooperative advertising via 200 top bracket stores. Window displays and stills and posters from the film will be used, in addition to direct-mail advertising. The gowns will be introduced by R. H. Macy and Company in New York in conjunction with the premiere of the picture at the Rivoli theatre on Broadway.

Two of 20th Century-Fox's screen plays have received top publishing honors. Random House announces that it will issue the complete script of "All About Eve" as written by Joseph L. Mankiewicz, who also directed the picture. It will be the first film script Random House has published in book form. The story of Ben Hogan, "Follow the Sun," currently in production, will be featured in condensed form in the March issue of *Reader's Digest*.

A cosmetic tieup between 20th Century-Fox and the Dorothy Gray company will result in full-page, two-color ads for the Technicolor picture, "Bird of Paradise," in the April issue of *Ladies' Home Journal*, the *New Yorker*, *Good Housekeeping*, *Woman's Home Companion*, *Glamour*, *Mademoiselle* and *Harper's Bazaar*. The tieup also includes heavy merchandising and local newspaper ads via department stores.

A continuing campaign to promote worthwhile movies among students of the nation is being inaugurated by Scholastic magazine, top publication in the educational field, starting this week with the distribution of a poster on "Cy-rano de Bergerac" to all New York and Los Angeles senior and junior high schools. The plan will be followed in all key cities and it is estimated that an audience of one million will be reached with each 5,000 posters.

Aiming for the widest market catering to children, MGM is directing a series of special ads on "Kim," currently in its second week at the Radio City Music Hall, to readers of five magazines for children with a combined circulation of 2,893,740. January and February issues of the two *Scholastic* magazines (for Juniors and Seniors), *Parents' magazine*, *Boy's Life* and the *Open Road* will carry the advertising during the key city runs.

An unprecedented campaign in behalf of a motion picture has been arranged by Monty Salmon, managing director of the Rivoli theatre on Broadway, in connection with the premiere of "The Mudlark" on December 23. A screening of the picture for Associate Superintendent of Schools Elias Lieberman and Msgr. Reilly of Cardinal Spellman's staff will result in a promotion for the film in history and English classes, as well as through the medium of various school papers and publications.

Dan Terrell, at Metro, landed a national tieup for "Watch the Birdie" that was important enough to stop the presses, so an additional page could be added to the pressbook for this Red Skelton picture. The manufacturers of "Watch the Birdie" cameras are going all-out to cooperate with theatre managers and local camera stores throughout the country, and are putting a big campaign behind it as a promotional natural.

OUTDOOR
REFRESHMENT
SERVICE
from Coast
to Coast
over 1/4 Century

Refreshment
Service for
DRIVE - IN
THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone WA. 2506

**YEARS OF
EXPERIENCE**

HAVE TAUGHT US TO PUT PUNCH
AND ZIP INTO EVERY ...

**SPECIAL
TRAILER**

NEXT TIME ORDER FROM

FILMACK

CHICAGO
1327 S. Wabash
NEW YORK
619 W. 54th St.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 98 attractions and 8,559 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 29 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	50	57	54	12
All About Eve (20th-Fox)	31	11	31	10	1
All Quiet on the Western Front (Realart)	—	3	2	4	6
American Guerrilla in the Philippines (20th-Fox)	—	9	6	—	—
*Armored Car Robbery (RKO Radio)	—	1	2	—	2
Asphalt Jungle, The (MGM)	—	11	68	60	25
Between Midnight and Dawn (Col.)	—	—	—	3	3
Black Rose, The (20th-Fox)	15	42	59	53	9
Born to be Bad (RKO Radio)	—	1	12	12	5
Breaking Point, The (W.B.)	—	—	15	17	33
Breakthrough (W.B.)	5	8	2	—	—
Bright Leaf (W.B.)	13	41	46	32	39
Broken Arrow (20th-Fox)	75	130	37	6	—
Captive Girl (Col.)	—	1	3	10	1
Cariboo Trail, The (20th-Fox)	1	32	59	14	1
Convicted (Col.)	1	3	13	30	6
Copper Canyon (Para.)	3	44	47	7	1
County Fair (Mono.)	1	3	5	—	5
Crisis (MGM)	—	—	15	39	40
Dark City (Para.)	—	—	1	8	10
Desert Hawk (U.I.)	—	8	56	17	3
Destination Moon (E.L.C.)	2	27	21	10	4
Devil's Doorway (MGM)	1	7	36	9	1
Dial 1119 (MGM)	—	—	2	2	8
Duchess of Idaho (MGM)	29	118	60	6	—
Fancy Pants (Para.)	2	50	74	26	25
Father of the Bride (MGM)	98	181	40	11	2
Fireball, The (20th-Fox)	—	2	14	32	18
Flame and the Arrow, The (W.B.)	11	82	73	19	8
Fortunes of Captain Blood (Col.)	—	14	14	19	5
Fuller Brush Girl, The (Col.)	—	1	11	6	—
Furies, The (Para.)	—	3	37	38	27
Glass Menagerie, The (W.B.)	—	—	2	20	28
Good Humor Man, The (Col.)	—	3	34	110	18
Great Jewel Robber, The (W.B.)	—	2	9	8	8
Gunfighter, The (20th-Fox)	4	44	107	76	41
Happy Years, The (MGM)	—	3	61	13	7
Harriet Craig (Col.)	—	—	1	4	15
High Lonesome (E.L.C.)	—	—	6	11	1
I'll Get By (20th-Fox)	1	27	13	9	—
In A Lonely Place (Col.)	—	1	11	53	32

	EX	AA	AV	BA	PR
Jackpot, The (20th-Fox)	—	4	16	27	5
King Solomon's Mines (MGM)	28	3	—	—	—
Kiss Tomorrow Goodbye (W.B.)	—	4	19	22	43
Lady Without a Passport, A (MGM)	—	2	18	28	23
Lawless, The (Para.)	—	2	17	37	20
Let's Dance (Para.)	—	5	23	7	—
Life of Her Own, A (MGM)	—	8	20	67	41
Louisa (U.I.)	9	45	77	28	1
Love That Brute (20th-Fox)	—	—	9	103	35
Men, The (U.A.)	—	1	9	16	58
Milkman, The (U.I.)	—	9	4	4	3
Miniver Story, The (MGM)	—	2	16	32	18
†Mrs. O'Malley and Mr. Malone (MGM)	—	—	1	4	1
Mister 880 (20th-Fox)	—	14	54	24	5
My Blue Heaven (20th-Fox)	25	57	56	8	1
My Friend Irma Goes West (Para.)	7	83	79	31	2
Mystery Street (MGM)	—	6	8	4	11
Next Voice You Hear, The (MGM)	—	—	—	16	22
Night and the City (20th-Fox)	—	1	30	16	14
No Way Out (20th-Fox)	1	5	12	11	14
Our Very Own (RKO Radio)	37	42	58	14	5
Panic in the Streets (20th-Fox)	—	6	8	29	18
Peggy (U.I.)	3	49	104	16	11
Petty Girl (Col.)	1	9	105	22	4
Pretty Baby (W.B.)	—	12	24	53	33
Return of the Frontiersman (W.B.)	—	6	17	28	16
Right Cross (MGM)	—	7	20	29	5
Rio Grande (Rep.)	2	10	23	7	6
*Rocketship XM (Lippert)	7	16	13	4	8
Rocky Mountain (W.B.)	—	7	19	21	4
Rogues of Sherwood Forest (Col.)	—	102	31	40	8
Saddle Tramp (U.I.)	1	27	12	7	—
Samson and Delilah (Para.)	12	21	5	—	1
711 Ocean Drive (Col.)	4	27	76	25	5
Shakedown (U.I.)	—	—	7	5	2
Showdown, The (Rep.)	—	2	6	5	—
Sleeping City, The (U.I.)	—	—	5	12	14
Stella (20th-Fox)	—	10	49	62	44
Summer Stock (MGM)	3	26	53	19	4
Sunset Boulevard (Para.)	10	22	26	29	43
Tea for Two (W.B.)	11	31	50	9	4
Three Little Words (MGM)	25	65	67	25	—
Three Secrets (W.B.)	—	2	19	10	17
To Please A Lady (MGM)	11	35	19	2	1
Toast of New Orleans (MGM)	1	6	38	31	7
Treasure Island (RKO Radio)	5	29	61	37	34
Tripoli (Para.)	—	7	42	19	2
Two Flags West (20th-Fox)	9	16	43	10	1
Two Weeks—With Love (MGM)	—	4	37	3	8
Union Station (Para.)	—	5	32	45	15
Walk Softly, Stranger (RKO Radio)	—	—	10	13	3
When You're Smiling (Col.)	—	—	—	5	—
Where the Sidewalk Ends (20th-Fox)	2	3	32	25	17
White Tower, The (RKO Radio)	2	7	26	56	22
Winchester 73 (U.I.)	27	98	86	15	11
Women on the Run (U.I.)	—	—	—	5	4
Wyoming Mail (U.I.)	1	1	8	8	3

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITIONS WANTED

DRIVE-IN MANAGER, PRESENTLY EMPLOYED, desires change. Age 38, 22 years' experience. Finest references. Will consider drive-in or large indoor situation. Box 2501, MOTION PICTURE HERALD.

MANAGER—EARLY FORTIES. FINEST REFERENCES seeking management of deluxe operation. Box 2505, MOTION PICTURE HERALD.

MANAGER NOW EMPLOYED IN ANOTHER field but not happy, would like to return to show business. 25 years' experience in all phases. 40 years' old, married, two young children. Box 2506, MOTION PICTURE HERALD.

THEATRES

FOR LEASE: EQUIPPED 400 SEAT THEATRE needs experienced attendance promoter. Rent \$175 monthly. Small Florida town. HOWARD SMITH, Brooksville, Fla.

SMALL TOWN THEATRE IN SOUTHWESTERN Wisconsin or Southeastern Minnesota wanted to lease. MERRILL DAVIS, Galesville, Wis.

DRIVE-IN EQUIPMENT

DRIVE-INS — BE WISE — BUY WISE. ORDER now on the Lay-A-Way Plan. Small deposit holds equipment until ready. Pay balance out of income on S. O. S. Easy Payment Plan. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

STAR SAVES YOU! RECTIFIER BULBS, FIRST quality, \$4.75; Parts for Simplex and Powers 30% discount; White screens, first quality, 38¢ foot; Film Cabinets \$2.75 section. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

SELLING THESE BELOW DEALERS' COST—Just a few left. New 1 kw arcs, rectifiers and 8 tubes \$895 pair; high-intensity 70 amp. arcs, rectifiers and 12 tubes \$1095 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRICES UP? NOT HERE! Tempered Masonite Marquee Letters (any color) 4"—35¢; 8"—50¢; 10"—60¢; 15 amp. rectifier bulbs \$4.59, projector oil 85¢ gal.; coated lenses \$100 pair; attractive lighting fixtures 45% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

CAN'T GET NEW CHAIRS? WHY WORRY? Our used and rebuilt will serve you nicely. Prices start at \$2.95. Special: 1400 Ideal slidebacks, like new, \$13.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

LOTS OF 200 TO 1,000 HEYWOOD-WAKEFIELD and American chairs. 300 American padded back spring cushion folding chairs. 1300 American panel back spring cushion chairs, vicinity St. Louis. Ask for description and photos. Let us know the quantities that you need. ALLIED SEATING CO., 234 W. 44th St., New York 18.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MITCHELL FREEHEAD TRIPOD COMPLETE \$375; MacVan 16mm picture printer \$275; 35mm synchronous sound dubbing projectors \$395; Zoomar 16mm lens; original cost \$1800, \$995; 3 wheel camera dollies with 2 seats \$242.50; Duplex 35mm step printers, with light changers, rebuilt, \$795; Depue 35/16mm RCA type sound reduction printer, \$7500 value—\$3495; Prestoseal automatic hot splicer 16 or 35mm makes butt welds, \$350; Sensational New Bridgematic Jr. 16mm developing machines (incl. tax) \$1175; Auricon sound Cine-voice, demonstrator \$550; 5 ton refrigeration plant, 230 DC motor \$395; Eyemo 35mm spider turret news cameras \$495; Background process outfit with projector, arc lamp, Selsyn Motors, lenses, 15' x 20' screen, \$4995. Send for catalog Sturelab Supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

MANAGER FOR DRIVE-IN THEATRE, WESTERN Pennsylvania. Send detailed qualifications, photograph, salary expected and references. BOX 2504, MOTION PICTURE HERALD.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

VALUES GALORE! PAIR WEBER PORTABLES complete, excellent, \$350; Morelite 60 ampere Lamp-houses, rebuilt, \$235 pair; RCA MI-1040 soundheads, rebuilt, \$475; Griswold Splicers \$12.75; Strong 1 kw Lamp-houses, rebuilt, \$325 pair; What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

UNBELIEVABLE BUT TRUE! THESE PRICES include 2 late type projectors, 2000' magazines, lenses, amplifier, speaker and case, all rebuilt like new; Holmes Educators \$550; DeVry XD (including DC exciter supply) \$595. Special: 2 DeVry suitcase 2000' projectors complete, excellent, \$395. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50 QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1950-51 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS AVAILABLE AS PREMIUMS. giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. (Publications for premiums exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS —2 colors—\$3.25 per thousand. PREMIUM PRODUCTS, 339 West 44th St., New York 18, N. Y.

Legion Approves Eight Of 13 New Releases

The National Legion of Decency this week approved eight of the 13 new films reviewed. Placed in Class A-1, morally unobjectionable for general patronage were seven pictures: "California Passage," "Death of a Dream," "Massacre Hill," "The Mud-lark," "Operation Disaster," "Trail of Robin Hood" and "Watch the Birdie." In class A-2, morally unobjectionable for adults was "Operation X." In Class B, morally objectionable in part for all, were five pictures: "Born Yesterday" because of suggestive situations and dialogue and low moral tone; "For Heaven's Sake" because of suggestive sequences and tendency to con-

done immoral actions; "Headline" (British) because of suggestive dialogue and costuming; "Highway 301" because of excessive brutality, and "Vendetta" because it contains material morally unsuitable for entertaining motion picture audiences.

NCA Group to Formulate Rental Ceiling Plan

The board of directors of North Central Allied, meeting in Minneapolis last week, named a committee to formulate a "fair and equitable plan to apply to the rental of film." This, in effect, is a plan to set a ceiling on film rentals. Henry Greene was named chairman with others including Ernie Peaslee, Jack Wright and Harold Kaplan.

Re-schedule MPAA Board Meeting December 28

The Motion Picture Association of America board meeting will be held in New York December 28 or 29, it was reported this week. At that time, the board will rule on Eagle Lion Classics' appeal from the denial of a Production Code seal to its "Oliver Twist," and transact other business.

Manos Circuit Adds Two

Mike Manos, president of the Manos circuit, announced in Pittsburgh last week that he had acquired the State and Penn theatres in Uniontown, Pa. It was reported that more than \$1,000,000 was involved.



More posters—more promotion—more playing time! Make *plus* plans for the Ladd picture that's bigger than "Whispering Smith." Today, Paramount's great star is at the very peak of his boxoffice popularity as readers of one of America's largest circulation fan magazines vote for the third consecutive year:

ALAN LADD

The Most Popular Male Star—Modern Screen's Poll!

Watch Top Annual Star Honors Go Again This Year to **paramount**

The Product Digest.

Pagan Love Song

MGM—Escape in Tahiti

It's not easy to find a fresh background for a musical, but Metro does it in "Pagan Love Song." And it's good.

This is the film, presumably located in Tahiti, for which a company was sent to Hawaii properly armed with Technicolor equipment. No Occidental eye will ever know the difference, if there is one. Color runs rampant, the blue waters are attractive and beckoning and so is Esther Williams. She is the Tahitian born-and-bred white girl who looks to San Francisco for a change while Howard Keel, school teacher out of Ohio, looks to a life in the sun.

As becomes the tradition and reputation of these Pacific islands, life is lazy and gentle. Burden and care are not supposed to be part of the scene, nor are they in this lushly produced and pleasantly unfolded yarn of romance under idyllic skies.

Not much happens. Nor is it supposed to. Rather is this a parade of incidents in the unhurried and unworried daily existence of whites and natives living in understanding and harmony on a Bali Hai of Metro's own invention.

Miss Williams falls in love with Keel soon enough, and vice versa. They have their spats and their reconciliation for precisely the kind of happy ending such a film demands. In between, there are native dancing, including a large-scale hula; fun with a pig, fun with the local kids and a general display of compatability enveloping all hands. Miss Williams swims, quite naturally, and is the center of an eye-filling fantasy built around the title. The well known song from which the title was drawn, runs throughout.

Personality values are a strong asset. Miss Williams is always easy to look at. She is never called upon to turn loose the dramatics and, hopefully, never will be; it's not her meat. Keel delivers further on the promise held forth in "Annie Get Your Gun." He has a fine voice. He sings in effortless style, is good to look at and has an easy nonchalance which should find him in increasing demand by audiences at large. His future is ahead of him and it looks as bright and shiny as anything Technicolor can roll out.

Robert Alton, the director; Arthur Freed, the producer, and Ben Feiner, Jr., his associate, did very well by their assignment and the screenplay by Robert Nathan and Jerry Davis from a book by William S. Stone. Harry Warren's music and Charles Rosher's photography provide a noble assist.

Previewed at a sneak at Loew's 72nd St. Theatre, New York, where the audience was pleased. Reviewer's Rating: Very Good.—REN KANN.

Release date, December 29, 1950. Running time, 76 minutes. PCA No. 14704. General audience classification.

Mimi Bennett Esther Williams
 Hazard Endicott Howard Keel
 Minna Gombell, Charles Mauu, Rita Moreno, Philip Costa, Dione Leilani, Charles Freund

The Man Who Cheated Himself

20th-Fox—Jack M. Warner—Detective Thriller

Independent producer Jack M. Warner shows up well in this, his initial production for Twentieth Century-Fox. Using three good marquee names—Lee J. Cobb, Jane Wyatt and John Dall—he has succeeded in taking a rather obvious crime story and by such plus values as suspense and above-par acting, makes it a picture that is sure to please audiences.

It appears, too, that Warner and Felix E. Feist, who directed, went to considerable trouble in making this a melodrama which certainly stacks up favorably with the better films of its type. As an example it can be pointed out that Cobb's performance of a detective who himself becomes involved in a murder, emphasizes a very credible human conflict, rather than losing itself in psychological overtones.

The story of "The Man Who Cheated Himself" deals with Cobb and Dall, his brother, also a detective. The former, whose weakness for a pretty girl is well known, is involved with a woman who is divorcing her husband. When the husband comes back to kill her while Cobb is in the house, the tables are turned and Miss Wyatt, in hysterical frenzy, shoots her husband.

Now forced to protect both Miss Wyatt and himself, Cobb sets out to cover up the crime. He is all but successful when his brother, an alert detective, suspects something is wrong. Slowly but surely the pieces start to fall into place and Dall accuses his brother. This is followed by an exciting, suspenseful chase in which Cobb and Miss Wyatt try to escape. Justice finally catches up with them.

Seton I. Miller and Philip MacDonald have written a neat screenplay from an original story by Miller. Cobb's performance is restrained and believable and he never lapses into the accepted version of the bumbling flatfoot. Miss Wyatt also does nicely as does Dall and a newcomer, Alan Wells, in the small part of a neighborhood hoodlum. The whole production is nicely packaged with the suspense and excitement balanced carefully for good effect.

Reviewed at the 20th-Fox screening room at the New York home office. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, January, 1951. Running time, 81 minutes. PCA No. 14695. General audience classification.
 Ed Cullen Lee J. Cobb
 Andy Cullen John Dall
 Lois Frazer Jane Wyatt
 Janet Cullen Lisa Howard
 Harlan Warde, Alan Wells, Tito Vuolo

The Company She Keeps

RKO Radio—On Parole

Jane Greer, a comparative newcomer to the screen, here proves that she is well launched on a promising career, for she has both the looks and the talent to make her an impressive personality. In a difficult part as the girl out on parole, she is convincing in a characterization that is both cynically hard and womanly soft.

Produced by John Houseman and directed by John Cromwell, "The Company She Keeps" suffers from an excess of dialogue, but finds strength in its romantic mood, which should endear it to the feminine customers. It's the story of a double-cross that ends in true romance and a man's faith in the woman he loves.

Besides Miss Greer, Elizabeth Scott and Dennis O'Keefe stand out in the other two principal roles. Miss Scott rarely varies from what has become her standard approach. Her performance as a parole officer is unconvincing and writer Ketti Frings has made her into a little angel, lacking only wings.

O'Keefe has only a small part as the newspaper columnist who switches from Elizabeth to Jane without knowing the latter's background and, as it later turns out, without caring much about it. The best part of the film is its ability to catch the mental torment of the basically decent girl released from prison into a world that, for all intents and purposes, still maintains bars around her.

The supporting players are all good, from Fay Baker, a fellow parolee of Jane's, to John Hoyt, who plays the judge, and James Bell, only man on the parole board. Without any great effort to depart from the established formula, the picture entertains. It should hold audience interest fully.

Seen at a screening in New York. The audience appeared to like it. Reviewer's Rating: Good.—FRED HIFT.

Release date, January, 1951. Running time, 83 minutes. PCA No. 14448. General audience classification.
 Joan Elizabeth Scott
 Diane Jane Greer
 Larry Dennis O'Keefe
 Fay Baker, John Hoyt, James Bell, Don Beddoe, Bert Freed, Irene Tedrow, Marjorie Wood, Marjorie Grossland, Virginia Farmer

California Passage

Republic—Unfriendly Partners

Producer-director Joseph Kane turns in a fine job on this picture depicting the frontier days in California, midway through the last century. Written by James Edward Grant, the film contains action enough to satisfy all Western devotees. There is a tendency toward over-length, but this failing is negligible in view of the sustained activity and positive treatment.

Forrest Tucker and Jim Davis are partners in a thriving saloon. They dislike each other, but maintain amicable business relations. Each week they cut cards for that week's profits. Tucker

(Continued on following page)

SHOWMEN'S REVIEWS

THE RELEASE CHART

wins 21 times in a row, but finds that his partner still manages to keep even in the business. Davis is actually the leader of an outlaw band that is robbing gold shipments. Bill Williams is a member of the gang, and is killed in self defense by Tucker. Adele Mara, Williams' sister, is led to believe that he killed Williams under different circumstances. Davis pins the guilt for the robberies on Tucker, but Davis, on the eve of his wedding to Miss Mara, is found to be the real criminal. He pursues the girl and her young brother into the hills, where they are rescued by Tucker as Davis is killed.

The supporting cast is uniformly good, and standout performances are delivered by Tucker and Davis. Estelita Rodriguez sings two songs pleasantly. Gunplay, hard riding and an action-packed story make it good Western fare.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.—GERALD POPPER.

Release date, December, 1950. Running time, 90 minutes. PCA No. 14567. General audience classification.

Mike Prescott.....Forrest Tucker
Beth Martin.....Adele Mara
Maria Sanchez.....Estelita Rodriguez
Linc Corey.....Jim Davis
Peter Miles, Charles Kemper, Bill Williams, Rhys Williams, Paul Fix, Francis McDonald, Eddy Waller, Charles Stevens, Iron Eyes Cody, Alan Bridge, Ruth Brennan

Stage to Tucson

Columbia—Stolen Stagecoaches

Based on a novel by Frank Bonham, this picture harks back to the days just prior to the Civil War. The story deals with a group of unscrupulous men who are stealing stagecoaches with the aid of dupes who believe that they are actually helping the cause of the South. Ralph Murphy directed this Technicolor film and Harry Joe Brown was the producer. Bob Williams, Frank Burt and Robert Libott collaborated on the script. The result is a somewhat lagging and indistinct tale.

Rod Cameron takes the part of a trouble-shooter for the Butterfield Stage Line. The disappearance of stagecoaches is a threat to the North's communication lines. Cameron and his assistant, Wayne Morris, try to solve the mystery while fighting over the attentions of Kay Buckley, who eventually chooses Morris. Roy Roberts, the freight line owner, is discovered to be the ringleader of the gang. Morris is captured while spying on the outlaws and leads them to believe that he's a Southern sympathizer. He escapes and with Cameron's aid the gang is destroyed. The heroes enlist in the Union Army, while some of their friends join the Confederate cause.

The action occasionally lags, and at times the situations that aim for laughs miss fire, but the photography is excellent and the characterizations adequate. This picture should please fans who like outdoor films.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Fair.—G. P.

Release date, January, 1951. Running time, 82 minutes. PCA No. 14527. General audience classification.
Grif Holbrook.....Rod Cameron
Barney Broderick.....Wayne Morris
Kate Crocker.....Kay Buckley
Carl Benton Reid, Roy Roberts, Harry Bellaver, Sally Eilers, Douglas Fowley, John Pickard, Olin Howlin, Charles Evans, Boyd Stockman, John Sheehan, Reed Howes, James Kirkwood

Sierra Passage

Monogram—Western Melodrama

Wayne Morris gets off to an auspicious start on his Monogram commitment in this uniquely conceived Western melodrama produced by Lindsley Parsons and directed by Frank McDonald. The production assigns him a role well suited to his talent, and he gives it a firm performance. Although the picture runs somewhat more to talk than to action, the action is of extreme intensity when it comes along, and the finale contains an effective surprise. Lola Albright, Alan Hale, Jr., Roland Winters and Lloyd Corrigan round out the cast of principals with solid portrayals.

The picture opens on the robbery and murder of a pioneer whose small son, witness to the killing, vows vengeance upon the leader of the brigands, a man with a stump finger on which he wears a ring. The boy is taken in charge by the owner of a wagon-borne minstrel show and grows up under tutelage of the manager and the sharp-shooter who is the troupe's top attraction, becoming a star marksman and resolutely pursuing his search of the West for the murderer of his father. All members of the troupe lecture him on the evils of revenge, and are successful to the extent that, when he has finally cornered his man, he merely shoots off the rest of his fingers instead of killing him. (There is, of course, a romance between Morris and Miss Albright).

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, December 31, 1950. Running time, 81 minutes. PCA No. 14976. General audience classification.
The Boy.....Wayne Morris
The Girl.....Lola Albright
Lloyd Corrigan, Roland Winters, Alan Hale, Jr.

Operation X

Columbia—End of a Dream

Gregory Ratoff produced, directed and played a leading role in this picture that tells of the turning point in the life of a powerful man. The screenplay by Robert Thoenen and William Rose, is a moody story that hints strongly, but never tells the secret of "Operation X." The film was produced in England.

Edward G. Robinson is a ruthless business man whose only weakness is his daughter, Peggy Cummins, whom he has completely spoiled. His only real friend is Ratoff, who used to shine shoes with him in the Athens streets. Robinson bends all his efforts to developing a mysterious experiment that will make him the most powerful man in the world.

A young journalist, Richard Greene, discovers and publishes the truth about Robinson's plan. He also marries the willful Miss Cummins. Robinson's wife reveals that he isn't the girl's father, and he goes mad, even failing to recognize the girl when she returns. His dream of power now exists only in his own mind.

The performances by the leading players are no more than adequate. Finlay Currie does well in a minor role. This picture never seems to arrive at its destination.

Reviewed at Loew's State theatre in New York. Reviewer's Rating: Average.—G. P.

Release date, February, 1951. Running time, 79 minutes. PCA No. 14976. General audience classification.
George Constantin.....Edward G. Robinson
Ava Constantin.....Nora Swinburne
Georgette.....Peggy Cummins
Larry.....Richard Greene
Gregory Ratoff, Finlay Currie, Ronald Adam, Walter Rilla, James Robertson Justice, David Hutcherson, Dod Nehan, Peter Illing, Ronald Ward, Roberto Villa, Harry Lane

Lightning Guns

Columbia—Building a Dam

"The Durango Kid" in the person of Charles Starrett again makes an appearance on the frontier scene. Smiley Burnette lends his musical presence to enliven the proceedings. Mix these ingredients with plenty of shooting, fighting and riding, and you have the usual Starrett Western.

William Bailey and Edgar Dearing are ranchers in Piute Valley and are at odds with each other over a dam that Bailey is constructing to help the valley. Dearing's son is sheriff of the town. When his father, who opposes construction of the dam, is accused of the murder of the local banker who is going to lend Bailey money to carry on the project, the sheriff is forced to jail him. Durango clears Dearing and proves that the town storekeeper is the brains behind the vicious gang that is trying to destroy the dam. The sheriff marries Bailey's daughter and the erstwhile rivals shake hands and decide to work together to improve the valley.

Victor Arthur wrote the screenplay, Colbert Clark produced and Fred F. Sears directed. This picture should prove satisfactory for Western addicts.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Fair.—G. P.

Release date, December, 1950. Running time, 55 minutes. PCA No. 14620. General audience classification.

Steve Brandon.....Charles Starrett
The Durango Kid.....Charles Starrett
Smiley Burnette.....Smiley Burnette
Susan Atkins.....Gloria Henry
William Norton Bailey, Edgar Dearing, Raymond Bond, Jock O'Mahoney, Chuck Roberson, Frank Griffin, Joel Friedkin, George Chesebro

One Too Many

Hallmark—Concerning Alcoholism

In terms of the story of an individual alcoholic, portrayed intelligently by Ruth Warrick, Kroger Babb presents here a wealth of informed opinion and accredited statistical data bearing on the subject of alcoholism, its treatment and the public attitude toward it. The picture concentrates on the Alcoholics Anonymous program and has received that organization's approval, but sets forth other schools of thought as well, including the unsympathetic approach.

Considered strictly as entertainment, the film stacks up as slow, over-long, episodic and lacking in dramatic impact. Considered as a picture with a special purpose, it rates commendation for thoroughness, informative content and the seriousness of its approach to its subject. Considered as a box office attraction, it classifies as an exploitation picture equipped with far more than the usual number of built-in arrangements for obtaining tieups with groups which may be disposed to cooperate in its promotion.

The script by Malcolm Stuart Boylan, from a story by the producer, Babb, casts Miss Warrick as the wife of a small town newspaper reporter. An alcoholic, categorized in dialogue as a compulsive drinker, she fights against her habit unsuccessfully through a series of incidents threatening the welfare of her family and is shown at picture's end as helped by Alcoholics Anonymous, although declaredly not cured.

In addition to Richard Travis, Ginger Prince, Rhys Williams, Onslow Stevens and Thurston Hall, playing principal roles, the picture offers Erne Westmore in a brief bit as himself, the Harmonaires in three vocal numbers, Louis Da Prom in a dance routine with Miss Prince, and the Carlos Molina orchestra.

Erle C. Kenton directed, and William Stephens was associate producer.

Previewed at the Academy Award theatre, Hollywood, to an invited audience of press and profession. Reviewer's Rating: Average.—W. R. W.

Release date, January 1, 1951. Running time, 105 minutes. PCA No. 14795. General audience classification.

Helen Mason.....Ruth Warrick
Bob Mason.....Richard Travis
Ginger Mason.....Ginger Prince
Rhys Williams, William Tracy, Onslow Stevens, Mary Young, Thurston Hall, Larry J. Blake, Victor Kilian, Lyle Talbot

King of the Bullwhip

Western Adventure—Melodrama

There's a wealth of hard riding, an abundance of fistic combat and a couple of novel twists to hold attention between the not always crystal-clear story points in this Western melodrama that builds to a hero-villain struggle fought out with bullwhips as weapons. This final conflict, from which the picture derives its title, is quite something to see, although an earlier venture into the field of novelty, which depicts a principal character as knocking outlaws out of their saddles with a sling-shot and pebble, is an innovation only the youngest of Western fans can be expected to take at face value. Lash LaRue, Al St. John and Jack Holt are the three top names, the first two

carrying the story and Holt appearing only secondarily.

The script by Jack Lewis and Ira Webb brings LaRue and St. John into a bandit-ridden frontier area as U. S. marshals summoned by the local banker. Since the reigning highwayman is known to wear a mask and to operate with a bullwhip instead of a gun, LaRue accepts an offer by the local saloonkeeper to impersonate the highwayman in a series of holdups for which the latter will be blamed. LaRue intends to return to rightful owners the loot he acquires, after he has learned the identity of the highwayman, but his own identity is discovered by the outlaws before he has done so.

Ron Ormond produced and directed, with Ira Webb as associate producer.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 59 minutes. PCA No. 14708. General audience classification.

Lash LaRue Himself
Fuzzy O. Jones Al St. John
Jack Holt, Anne Gwynne, George Lewis, Michael

Whalen, Dennis Moore, Mary Lou Webb, Willis Houck, Cliff Taylor, Frank Jacquet, Tex Cooper, Hugh Hooker, Jimmie Martin

Again . . . Pioneers

Protestant Film Commission— Migrant Story

Produced primarily for church and study group exhibition, but available for theatrical purposes if demand arises, this feature-length presentation of the problems of the migrant population has Colleen Townsend, Sarah Padden, Tom Powers and Regis Toomey in principal roles. It was produced by Paul F. Heard, with Barney Sarecky as associate, and directed by William Beaudine, but the presence of these professionals has not influenced the film toward the professionally dramatic. It is a straight-line preaching aimed at the smug, the intolerant and the short-sighted who resist the efforts of migrant workers to settle down and integrate themselves in the community.

The original screenplay by Oviatt McConnell brings Miss Padden and her family to a typical American small town in the farming community, where they take up quarters in a camp-type area made available to transient families. Town leaders are up in arms about the migrant families being given access to the local schools, and Powers, a leading attorney, is instructed to find ways and means of ousting all migrants. At first sympathetic with this movement, he comes to know the problems faced by Miss Padden, her family, and others like her, and takes a stand in favor of civic measures for rectifying existing conditions of squalor and welcoming migrants into the community. There is little action, and the points made are conveyed almost wholly in dialogue.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release through church channels. Running time, 72 minutes. No PCA number. General audience classification.

Sallie Keeler Colleen Townsend
Ma Ashby Sarah Padden
Tom Powers, Regis Toomey, Jimmy Hunt, Evelyn Brent, Larry Olson, Larry Carr, Erville Alderson
Peggy Wayne, Malinda Plowman

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 631-32, issue of December 16, 1950.

Feature product by Company starts on page 621 issue of December 16, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		RATINGS		Herald Review
				Issue	Page	Nat'l Groups	L. of D.	
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1 Good
Abilene Town	Realart	Randolph Scott-R. Fleming	(reissue) Sept. 1, '50	89m	Jan. 12, '46	2793	AYC	A-1 Good
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m				
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	Jan. 28, '51					
Across the Badlands (262)	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1 Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Again . . . Pioneers	PFC	Colleen Townsend-Sarah Padden	Not Set	72m	Dec. 23	635		Fair
Alcatraz Island (002)	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B Excellent
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim	(reissue) Aug. 1, '50	103m	July 22	398		B
American Guerrilla in the Philippines (color) (1032)*	20th-Fox	Tyrone Power-Micheline Puelle	Dec., '50	105m	Nov. 18	571	AYC	A-2 Good
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel	Aug., '50	107m	Apr. 15	261	AYC	A-2 Excellent
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	Oct. 14	518		A-1 Fair
Armored Car Robbery (025)	RKO	Robert Sterling-Adole Jergens	June 7, '50	68m	June 17	347	A	B Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B Excellent
At War with the Army	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614		Good
Avengers, The (4920)	Rep.	John Carroll-Adela Mara	June 26, '50	90m	June 17	347	AY	A-2 Good
BANDIT Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599		Good
Bayonet Charge (formerly The Imposter)	Realart	Jean Gabin-Ellen Drew	(reissue) Aug. 1, '50	94m	Feb. 12, '44	1754		Good
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	A-2 Good
Belle Le Grand	Rep.	Vera Ralston-John Carroll	Jan. 27, '51					
Between Midnight and Dawn (328)	Col.	Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2 Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2 Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1 Good
Big Cane, The	Realart	Clyde Beatty-Anita Page	(reissue) Aug. 15, '50	80m	Mar. 4, '33	46		
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2 Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2 Excellent
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED—		Nat'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Herald Review
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2 Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m				
Blazing Sun (246)	Col.	Gene Autry-Anne Gwynne	Nov., '50	70m	Nov. 4	554	AYC	A-1 Fair
Blue Blood (4904) color	Mono.	Bill Williams-Jane Nigh	Jan. 7, '51					
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2 Fair
Blues Busters (4916)								
(formerly Bowery Thrush)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m			AY	A-2
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547	AYC	A-1
Border Outlaws	ELC	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2 Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		A-1 Average
Border Treasure (105)	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478	AY	A-1 Fair
Born to Be Bad (for. Bed of Roses) (101)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B Very Good
Born Yesterday	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590		B Excellent
Branded (color) (5009)	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1 Very Good
Brave Bulls, The	Col.	Mel Ferrer-Miraslava	Not Set		Nov. 4	(S)554		
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1 Excellent
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B Very Good
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1 Excellent
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hutton	(reissue) Oct., '50	61m				
Bunco Squad (104)	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2 Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2 Very Good
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1 Good
Call of the Klondike (4920)	Mono.	Kirby Grant-Chinook	Dec. 17, '50				AYC	A-1
(formerly, Fangs of the North)								
Captive Girl (240)	Col.	Johnny Weismuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1 Fair
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1 Very Good
Cassino to Korea (5008)	Para.	Documentary	Oct., '50	58m	Sept. 30	502	AY	A-1 Good
Cause for Alarm	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51		Nov. 11	(S)562		
Cavalry Scout (5101)	Mono.	Rod Cameron-Audrey Long	Feb. 25, '51					
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2 Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1 Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)563	AYC	
City Lights	UA	Charles Chaplin-V. Cherrill	(reissue) Sept., '50	85m	May 13	295		A-2
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m				
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330		A-1 Fair
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1 Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1 Good
Company She Keeps, The (formerly The Wall Outside)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633		Good
Congolaise	ELC	Documentary-Natives	Apr. 27, '50	68m	May 13	294		B Fair
Convicted (324)	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2 Excellent
Counterspy Meets Scotland Yard	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606		Average
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-2 Good
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1 Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1 Average
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2 Good
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S)305		A-1
Cry Danger	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51					
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1 Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2 Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	569	AYC	Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589		A-2 Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B Good
Dancing Years (Brit.) (color)	Stratford	Dennis Price-Gisela Preville	Aug., '50	98m	Aug. 19	442		Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B Good
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2 Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1 Good
Dead Man's Eye	Realart	Lon Chaney-Jean Parker	(reissue) May, '50	64m	Sept. 16, '44	102		Average
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398	AYC	A-1 Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2 Good
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2 Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346		Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1 Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield	(reissue) June 3, '50	135m	Apr. 29	278		A-1
Destry Rides Again	Realart	Marlene Dietrich-James Stewart	(reissue) June, '50	94m	Dec. 2, '39	41		
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1 Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2 Very Good
Dodge City	WB	Errol Flynn-O. De Havilland	(reissue) July 15, '50	102m	July 29	406		A-1
Double Crossbones (color)	Univ.	Donald O'Connor-Helena Carter	Jan., '51	75m	Nov. 25	589	AYC	Good
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1 Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar 25	238	AYC	A-1 Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B Good
Edge of Doom (152)	RKO	Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5	413	A	A-2 Excellent
Emergency Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B Good
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2 Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2 Very Good
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B Very Good
Fancy Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1 Excellent
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AY	A-1 Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519		A-1 Poor
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2 Average

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS			
				(S)=Synopsis Issue	Page	Nat'l Groups	L. of D.	Herald Review	
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m					
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec. '50	86m	Jan. 17, '31	59			
Fighting Command	Realart	Anne Gwynne-Noah Beery, Jr.	(reissue) July, '50	108m	Aug. 7, '43	1469			Good
(formerly We've Never Been Licked)									
File on Thelma Jordan (See Thelma Jordan)									
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1	Good
Flame and the Arrow, The (color) (930)*	WB	Rurt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flesh and Fantasy	Realart	Charles Boyer-Barbara Stanwyck	(reissue) Apr., '50	94m	Sept. 18, '43	1541			Good
Flying Missile, The	Col.	Glenn Ford, Viveca Lindfors	Jan., '51						
For Heaven's Sake	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B	Good
For Them That Trespass (Brit.)	Stratford	Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1	Very Good
Franchie	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598		A-2	Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Jan., '51						
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1	Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2	Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B	Good
Fury in the Sky	Realart	Loretta Young-G. Fitzgerald	(reissue) July, '50	83m	Mar. 25, '44	1814			Fair
(formerly Ladies Courageous)									
GAMBLING House (formerly Mike Fury)									
Gasoline Alley	RKO	Victor Mature-Terry Moore	Jan., '51						
Gene Autry and the Mounties	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51						
Glass Menagerie, The (007)	Col.	Gene Autry-Pat Buttram	Jan., '51		Nov. 11	(S)562			
Glass Mountain, The (Brit.) (012)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2	Very Good
God Is My Co-Pilot (924)	WB	Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
Goldbergs, The (5011)	Para.	Dennis Morgan-Ray. Massey	(reissue) June 3, '50	88m	Apr. 29	278		A-2	
Golden Gloves Story, The (023)	ELC	Gertrude Berg-Phillip Loeb	Jan., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Golden Salamander, The (Brit.)	ELC	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Good Humor Man (237)	Col.	Anouk-Trevor Howard	Dec. 1, '50	96m	June 24	(S)358	AY	A-1	
Good Time Girl (Brit.)	ELC	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Great Jewel Robber, The (929)	WB	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B	Poor
Great Missouri Raid, The (5013) (color)	Para.	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Grounds for Marriage (114)	MGM	Wendell Corey-Macdonald Carey	Feb., '51	85m	Dec. 9	605			Excellent
Guilty of Murder	Realart	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614			Fair
(formerly The Strange Affair of Uncle Harry)		George Sanders-G. Fitzgerald	(reissue) June, '50	80m	Aug. 18, '45	2598			Good
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		A-1	Good
Guns A'Blazin'									
(formerly Law and Order)	Realart	Walter Huston-W. Brennan	(reissue) Sept. 1, '50	73m	Mar. 12, '32	56			
Gypsy Wildcat	Realart	Maria Montez-Jon Hall	(reissue) June, '50	75m	Aug. 12, '44	2041			Good
HALLS of Montezuma (color)	20th-Fox	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613			Superior
Hamlet (Brit.) (Spl.)* (101)	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17)	AY	A-2	
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC		Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2	Very Good
Harvey (107)	Univ.	James Stewart-Josephine Hull	Not Set	104m	Oct. 21	538	AYC	A-2	Excellent
Hell Town	Favorite	John Wayne-A. Ladd-M. Hunt	(reissue) Oct., '50	59m					
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
Here Come the Co-Eds	Realart	Bud Abbott-Lou Costello	(reissue) June, '50	90m	Feb. 3, '45	2297			Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2	Good
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434	AY	A-1	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		A-2	Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S)546			
Hit Parade of 1951 (5002)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AY	A-2	Good
Hoedown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1	Good
Holiday Rhythm (4911)	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2	Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1	Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1	Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1	Average
House of Dracula	Realart	Lon Chaney-J. Carradine	(reissue) Oct. 1, '50	67m	Dec. 8, '45	2746			Average
House of Frankenstein	Realart	Boris Karloff-Lon Chaney	(reissue) Oct. 1, '50	71m	Dec. 23, '44	2237			Excellent
Hue and Cry	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606			Very Good
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	62m	June 24	(S)358	AYC	A-1	
I KILLED Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Dec. 9	606	AYC	A-1	Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		A-1	Fair
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
I'd Climb the Highest Mountain (color)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51						
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1	Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1	Good
Iroquois Trail	UA	George Montgomery-B. Marshall	June 16, '50	85m	June 10	329		A-1	Very Good
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2	Good
JACKIE Robinson Story, The (032)	ELC	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1	Very Good
Jackpot, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 16, '50						

TITLE—Production Number—Company	Stars	Release Date	Running Time	— REVIEWED —		Nat'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Herald Review
Joan of Arc (color) (165)	RKO	Ingrid Bergman-Jose Ferrer	Nov.'50	118m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in the Squared Circle (5117)	Mono	Joe Kirkwood-Myrna Dell	Nov. 5,'50	63m				
Johnny One-Eye	U.A.	Pat O'Brien-Wayne Morris	May 5,'50	78m	June 24	354	A	B Good
Jungle Stampede (4922)	Rep.	George Breakston-Yorke Coplen	July 29,'50	60m	Aug. 5	414		C Good
KANGEROO Kid	ELC	Jock O'Mahoney-Veda Borg	Oct. 22,'50	73m			AYC	A-1
Kansas Raiders (color) (104)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B Good
Keep 'Em Slugging	Realart	Dead End Kids	(reissue) May,'50	61m	Mar. 6,'43	1189		Fair
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2 Good
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May,'50	78m	May 6	285	AYC	A-1 Very Good
Killer That Stalked New York (241) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	Good
Kim (color) (115)	MGM	Errol Flynn-Dean Stockwell	Jan. 26,'51	112m	Dec. 9	605	AYC	Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Not Set	59m	Dec. 23	634		Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24,'50	102m	Sept. 30	501	AYC	A-1 Excellent
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19,'50	102m	Aug. 5	413		B Very Good
Korea Patrol	ELC	Richard Emory-Teri Duna	Jan., '51					
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18,'50	72m	July 15	390		A-2 Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13,'50	88m	Nov. 25	589	A	A-1 Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	A-1 Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17,'50	55m	Nov. 11	561		Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July,'50	83m	Apr. 8	253	AYC	A-2 Good
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	A-2 Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1,'50	108m	Aug. 12	433	A	B Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20,'40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1 Fair
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29,'50	60m	Sept. 9	477	A	A-2 Average
Lorna Doone (color)	Col.	Richard Greene-Barbara Hale	Not Set		Nov. 4	(S)555		
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538		Good
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Marjorie Lord	June 25,'50	76m	July 1	365	AYC	Very Good
Louisa (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	Excellent
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June,'50	85m	May 13	293	A or AY	B Very Good
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14,'50	69m	June 24	(S)358	AYC	A-2
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1 Very Good
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20,'50	85m	Oct. 16,'48	4350		Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28,'50	77m	Oct. 28	545	AYC	A-2 Good
Mad With Much Heart	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554		
Madeleine (Brit.) (983)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	B Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug., '50	90-67m	Oct. 28	546	A	A-2 Good
Magnificent Yankee, The	MGM	Louis Calhern-Ann Harding	Feb. 9,'51	89m	Nov. 18	569		A-1 Very Good
Man Who Cheated Himself, The	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633		Good
Marshal of Helderada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21,'50	53m	June 24	(S)358		
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25,'50	85m	May 20	301	AYC	A-2 Excellent
Merry Monarchs, The	Realart	Donald O'Connor-Ann Blyth	(reissue) June,'50	91m	Aug. 19,'44	2053		Good
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20,'50	64m	Apr. 29	278	AY or AYC	A-1 Fair
Milkman, The (102)	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1 Good
Miniver Story, The (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20,'50	104m	Oct. 7	509	AY	B Good
Missourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25,'50	60m	Dec. 2	598		A-1 Good
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1 Excellent
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15,'50	66m	Apr. 8	254	A	A-2 Average
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16,'50	67m	May 13	293		A-2 Good
Mr. Music (5007)	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mr. Universe	ELC	Jack Carson-Janet Paige	Jan., '51					
Mrs. FitzHerbert (Brit.)	Stratford	Leslie Banks-Margaret Scott	May 10,'50	103m				
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8,'50	69m	Nov. 11	561	AYC	B Good
Mudlark, The	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1 Good
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B Excellent
My Brother, the Outlaw (formerly, The Tiger)	ELC	Mickey Rooney-Wanda Hendrix	Feb., '51					
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4,'50	91m	June 3	321	AY or AYC	B Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m				
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28,'50	93m	May 20	302	AYC	A-2 Very Good
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1 Good
NAGANA	Realart	Tala Birell-Melvyn Douglas	(reissue) Aug. 15,'50	74m	Jan. 7,'33	27		
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S)359		B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Jan. 21,'51					
Never a Dull Moment (106) (formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Nov. 5,'50	89m	Nov. 4	553	AYC	A-1 Very Good
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27,'50	83m	June 10	329		Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June,'50	95m	May 27	313	A	B Very Good
Nightmare	Realart	Diana Barrymore-Brian Donlevy	(reissue) May,'50	82m	Nov. 21,'42	1018		Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May,'50	98m	Feb. 25	205	A	B Good
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May,'50	89m	Apr. 15	261	A	A-2 Excellent
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15,'50	67m	Dec. 2	598	AYC	A-1 Good
OF Men and Music	20th-Fox	Concert Package	Not Set	85m	Nov. 25	590	AYC	A-1 Very Good
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29,'50	60m	Aug. 26	450	AY	A-2 Good
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alec Guinness	Jan., '51	115m	June 26	(S)4219		
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2 Average
Once a Thief	UA	June Havoc-Cesar Romero	July 7,'50	88m	July 1	365	A	A-2 Good
One Minute to Twelve	ELC	Lars Hanson-Gunnel Brostrom	Oct. 1,'50				AYC	A-2
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1,'51	105m	Dec. 23	634		Average
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5,'50	74m	Apr. 29	278		A-1 Good
Operation Pacific (013)	WB	John Wayne-Patricia Neal	Jan. 27,'51					
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634		Average
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5,'50	93m	Mar. 25	237	AYC	A-2 Very Good

TITLE:
Outlaw
Mas
Outlaw
Outlaw
OutridPAGE:
Panch
Panic
Paper
Peggy
Perfec
Petty
Pink S
Place
Please
Prairie
Prehis
Prelud
Pretty
Prison
Pygmy

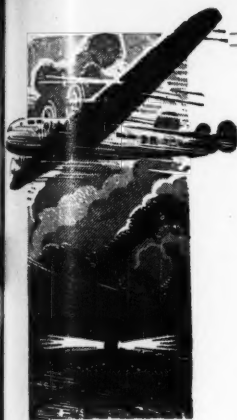
QUEEN

RAID
Redhe
Red S
Redw
Reform
Renege
Return
Return
(92)Reven
Rider
Right
Rio G
Rio G
River
Rock
Rocke
Rocky
Rogue
Rogue
(24)
Rooki
Rustle
SADD
Samsco
San F
San C
Savag
Second
Second
Second
Secret
Sept
711 C
Shado
Shake
Short
Show
Side
Sierra
Sierra
(51)Silent
Silk N
Six-G
Skipal
Skipp
Sleep
Snow
So Lo
So Ye
Sons
Sound
South
Spirit
Spirit
Spy H
Stage
Stars
State
Steel
State
Stella
Storm

PROF

TITLE—Production Number—Company	Stars	Release Date	Running Time	— REVIEWED —		RATINGS		
				(S) = synopsis	Page	Net'l Groups	L. of D.	Herald Review
Story of a Divorce	RKO	Bette Davis-Barry Sullivan	Feb., '51	Oct. 21	(S) 538			
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	Aug. 19	442		A-1	Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	Aug. 12	434	AYC	A-1	Excellent
Sun Sets At Dawn, The (Brit.)	ELC	Sally Parr-Philip Shawn	Jan., '51	Nov. 4	554	A	A-2	Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug., '50	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	Sept. 30	502	AYC	A-1	Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	Oct. 14	518	A	B	Good
Suspect, The	Realart	Charles Laughton-Ella Raines	(reissue) June, '50	Dec. 30, '44	2249			Excellent
Sword of Monte Cristo	20th-Fox	George Montgomery-Paula Corday	Feb., '51					
TAMING of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50			A	B	
Target	RKO	Charles McGraw-Maria Windsor	Not Set	Nov. 4	(S) 554			
Tarzan and the Amazons	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50					
Tarzan and the Leopard Woman	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50					
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept., '50	Feb. 16, '46	2849	AYC	A-2	Average
Texas Meets Calamity Jane, The (color)	Col.	Evelyn Ankers-James Ellison	Nov., '50	Aug. 19	441	AYC	A-2	Excellent
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	Oct. 21	537	AYC	A-1	Average
There's a Girl in My Heart (AA-16)	AA	Lee Bowman-Elyse Knox	Dec. 15, '50	June 10	331	AYC	A-1	Fair
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb., '51					
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	Oct. 21	537		B	Good
Thirteenth Letter (formerly The Scarlet Pen)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51					
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17, '50	June 10	330	A or AY	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	Feb. 11	185	A or AY	A-2	Excellent
Three Desperate Men (5009) (formerly Three Outlaws)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51					
Three Husbands	UA	Emlyn Williams-Louis Erickson	Nov. 17, '50	Nov. 11	562	A	B	Good
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	Sept. 2	457	A	B	Very Good
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	Apr. 22	269	AYC	A-1	Very Good
Timber Fury (066)	ELC	David Bruce-Laura Lee	June, '50	Oct. 21	(S) 538	AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50					
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	Oct. 7	509	AY	A-2	Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50					
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	Aug. 26	450	AYC	A-1	Good
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	May 13	294	A	B	Fair
Tough As They Come	Realart	Dead End Kids	(reissue) May, '50	July 4, '42	750			
Tougher They Come, The	Col.	Preston Foster-Wayne Morris	Dec., '50	Nov. 18	571			Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	Dec. 16	614		A-1	Good
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	Sept. 9	477		A-2	Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	July 8	373	AYC	A-1	Very Good
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	Oct. 14	517	AY	A-2	Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	July 15	(S) 390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	Oct. 7	511	AYC	A-2	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	Oct. 14	517	AY	A-1	Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arners	Oct. 29, '50			AYC	A-1	
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	Dec. 9	606	AYC	A-1	Good
Under the Gun	Univ.	Richard Conte-Audrey Totter	Jan., '51	Dec. 16	613			Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	Nov. 4	553		A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Galo Storm	July 21, '50	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	July 15	390	AY	A-2	Fair
VALENTINO Story, The (color)	Col.	Tony Dexter-Eleanor Parker	Not Set	Nov. 4	(S) 554			
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	Nov. 25	590	AY	B	Average
Vengeance Valley (color)	MGM	Burt Lancaster-Robert Walker	Feb. 23, '51					
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	July 29	406		A-2	
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Sept. 16, '50	Sept. 2	458	AY	A-2	Fair
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	Nov. 25	589		A-1	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	May 27	314		A-1	Fair
West Point Story, The (009)	WB	James Cagney-Virginia Mayo	Nov. 25, '50	Nov. 18	569	AYC	A-2	Very Good
When the Daltons Rode	Realart	Randolph Scott-Brod. Crawford	(reissue) June, '50	Aug. 3, '40	38		A-2	Good
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Nov. 23, '50	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	July 1	365	A	A-2	Good
While the Sun Shines (Brit.)	Stratford	Barbara White-Ronald Squire	June 20, '50	July 15	389	A	B	Good
White Heather	ELC	Ray Milland-Patricia Roc	Dec. 31, '50					
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	June 17	346	AYC	A-1	Very Good
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Jan., '51					
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Viveca Lindfors-Christopher Kent	Not Set	July 29	(S) 406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	Mar. 11	222	AY or AYC	A-1	Fair
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008) (formerly I Married a Communist)	RKO	Laraine Day-Robert Ryan	June 3, '50	Sept. 24	26	A or AY	A-2	Good
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	Oct. 7	510	A	A-2	Good
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbara Fuller	May 1, '50	May 27	315	AYC		Average
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	Oct. 7	510	AY	A-1	Very Good

FEATURES LISTED BY COMPANIES—PAGE 621, DEC. 16, 1950
 SHORT SUBJECTS CHARTS APPEARS ON PAGES 631-32, DEC. 16, 1950



About the Airmail Edition of Motion Picture Daily...

As we come to the eleventh issue since the inauguration of this service it is highly gratifying to examine the manner in which so many exhibition executives have gone to so much trouble to tell us not only how very keen they are to have this service continue, but also to explain just WHY it is so important to them.

A composite statement of the executive heads of a thoroughly representative number of the most important circuits* would read like the following (*every word is theirs, and is taken from written reports resulting from their own experience*):

"Have been unhappy for a long time because we were getting the news several days late here. Now my gripe is solved. We look forward to the news hot off the press every Tuesday"...

"If we can make the same kind of progress in other branches of our industry, it would certainly minimize our troubles"...

"With conditions changing as rapidly as they are the Airmail Edition is giving us a much more current picture of the news and events"...

"... stimulates the urge to read immediately and with a great deal more thoroughness"...

"I always read it thoroughly first, and find that by so doing I keep abreast of events"...

"... earlier arrival gives me more time to read it"...

"... gives me all the vital information right off the griddle"...

"... proved to be a decided step forward in news reporting, but fast!"...

"... seems to carry more complete news coverage, and I find myself looking forward to it each week"...

"... a feeling that we are getting all the information when it is still hot and fresh"...

"As soon as it arrives I read it from cover to cover"...

"... in looking for reviews on certain new pictures the Airmail Edition gave me the information several days to a week sooner"...

"... greatly improved our situations and has

certainly created keener awareness of the important developments. Our copy is circulated through the entire organization"...

"We find that our attention is keener and more positive and read the Airmail Edition with a great deal more interest"...

"... we in Denver are greatly benefited by your airmail delivery. Please keep it up"...

"... proved a highlight in our routine and we look forward to it"...

"Can say without hesitation that I read it much more carefully"...

"Before this there was always a lapse of four to five days before we knew about something transpiring. It is invaluable"...

"... a lot of stories affecting our industry break over the weekend; it seems to cover most of the important happenings of the week"...

"... enough does happen to make quick knowledge of it very definitely an advantage"

"... helps considerably also for the various executives here who pass this edition from one to the other and look forward to it"...

"... gets Today's News Today to us in the true sense of the word"...

"You have brought us close to New York, the seat of motion picture operation. The Airmail Edition is the same to us that radio must be to those who live in the wilderness"...

"We continue to read the Airmail Edition avidly."



**The above brief extracts are from written statements by major executives of over two thousand important circuit theatres in our air mail zones!*



USE

More

HERALDS

Your
BOXOFFICE

is

Only

as good as your

SHOWMANSHIP!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY